THE KINEMATOGRAPH

1d. Weekly.
6/6 per Ann.
Post Free.

No. 123. Vol. 5. [Entered at Stationers' Hall.] SEPT. 16, 1909. [Registered at the G.P.O. as a Newspaper.] ONE PENNY.

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The

Kinematograph & Lantern Weekly.

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Reduction for a Series.

Operators Wanted, Miscellaneous, Exchange, 6d. per line.

Notice.

Literary contributions and correspondence should be addressed to the Editor, Tottenham St., W.

All matter and copy of advertisements must be received by **six o'clock on Tuesday** to insure insertion in Thursday's current issue.

The Kinematograph Bill.

The Kinematograph Bill, having passed the House of Commons, was read for the first time in the House of Lords on Friday.

The Opening of the Season.

During the past week our representatives have practically seen and interviewed everyone in the trade, and it is pleasing to note the optimistic spirit which prevails. On all hands there is a feeling of greater harmony, and a consciousness that the ensuing season will see gigantic strides and larger business than has yet been experienced. We hear of many novelties and wonderful achievements which it will be our pleasure to record in the near future and to keep pace with these demands our journal will be yet further enlarged.

The Good Operator—How He is Made.

The dearth of good operators seems to be so keenly felt—judging by the constant stream of letters received by the Weekly on the subject—that we thought it would interest our readers to know how and where the good operator was made. In last week's issue "Stroller" pointed out that in response to urgent requests he had placed four that week with good firms of high standing and could easily place another six.

The trend of our many correspondents' anxious enquiries seems to be: Can any reliance be placed upon students who have passed through any school of instruction?

With a view to affording the fullest information on the subject we have made enquiries in the trade with the following result:

Mr. W. M. Borradaile, the courteous secretary of Electric Theatres, Ltd., was good enough to explain the company's *modus operandi* in the matter. Every applicant for an operator's position must have some knowledge of the business and be of exceptional integrity of character. He may be an electrician or he may not; he may or may not have passed through a school of instruction. But whether he knows much or little of the business, whether he be practical workman or theoretical student, he must go through a course of practical training under the company's head operator. For this purpose the company have a special depot at Walworth. All applicants must train for at least three months, and then, if they pass the prescribed test, they are sent out to shows under the supervision of an experienced operator.

Mr. F. R. Griffiths, head of the New Bioscope Trading Company and President of the Kinematograph Trade Protection Society, said they liked all their operators to be electricians; that is to say, to come from the electrical bench, but not necessarily so. Whether or no, they must have experience and submit to a severe test. They must show that they are capable of taking a machine to pieces and fitting it up again and then project a film. When they can do this to the entire satisfaction of the firm they are sent out in company with one of the company's trusted operators. He had no experience of men coming from bioscopic schools. Having been in the trade so many years they had no difficulty in getting operators, and most of them knew their business before applying to the New Bio.

Mr. Horace Sedger, managing director of Electric Palaces, Ltd., Marble Arch, W., after extending a cordial and courteous reception to our representative, expressed the decided opinion that students emanating

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from so-called schools of instruction were ineffective for real practical working. The real school of instruction should be the operator's room. He drew his operators from the manufacturers, from such well known firms as Urban, Gaumont, Pathé, Warwick, and others There was no doubt that considerable mischief could be done by an inexperienced operator in the wear and tear of films. He could easily do £10 a day damage. In selecting their operators they first asked the manufacturers to recommend, and afterwards made sure themselves that the man was not only an electrician but knew the management of every part of a machine and its relative value to each other part, so that in case of a breakdown their men were in a position to refit. He thought it would be a good thing for the industry if a number of practical men in the trade were to form an examining board, so that all operators should be armed with certificates signed by such well known practical men.

Mr. HARRY NATHAN, managing director of Ruffell's Imperial Bioscope and who has had thirteen years experience of operators, said their men had to pass a severe test. They must have a good knowledge of electricity and know how to connect up resistances to both alternating and direct currents, and have an intimate knowledge of the varying voltages and how to adjust a machine. They have to demonstrate that they can fit up a machine and work both lights—electric and lime. They did not engage men until they had between twelve and eighteen months' experience. Many men came along who could answer the questions theoretically but when put to the test were all at sea. They were absolutely incapable of the instant action required by all operators to arrest any danger which might lead to fire. He refused to engage such men whether they had certificates or not. He had had men come to him possessing a school of instruction certificate, offering to devote time, gratuitously, in order to learn the practical part of the business. He was of opinion that operators ought to form a union and establish a school of instruction of their own, and at its back there should be a board of examiners composed of thoroughly practical men in the business, whose signatures on a certificate should be accepted by exhibitors and proprietors as evidence that the holder was a practically trained efficient operator in every detail—a man able to fit up and work a show at a moment's notice. The board of examiners should be known throughout the trade either as manufacturers or exhibitors of long experience, and no school should be recognised unless it had such a board attached to it.

Mr. GEORGE EDWARDS, who runs four large halls in London and four in the provinces and who has "put on" nearly a hundred shows in various parts of England, told our representative that he always taught his own operators. Before he considers them efficient they must know every part of the mechanism of a projector—the lighting, resistances, adjustment of fuses, and the varying pressures of the continuous and alternative currents. They need not be electricians. So long as they show that they have had some practical experience in the operator's box, and are willing to be taught what they need to know to qualify them to take a show—they are the sort of men to make operators of. All his operators must, however, be teetotallers.

Mr. MATT. RAYMOND, who has been in the business for something like fifteen years, and has worked in the box himself and has employed many operators, told our representative that he had no experience of school-instructed operators. He never engaged any man who had not had two years' practical work in the box with recognised firms. He found no difficulty in getting qualified men because he paid top price. As he sent out many shows to private patrons it was necessary that he should have not only capable practical men but men of tact and initiative—men who could meet and treat with people in high positions of life, and fit up and give a show throughout. A school of instruction might be, and probably was, an excellent stepping stone to a young man beginning, but what he wanted and insisted upon having was a man of resource who could deal with a breakdown or a panic, or the hundred-and-one mischances that might happen.

Mr. SIDNEY BACON adopted practically the same system. He drew, he said, his operators from manufacturers from whom he obtained his films, and found them generally steady and reliable. He never employed operators from schools of instruction. He had been showfng now about ten years and had never had a breakdown or a fire.

The Great Northern Railway Company announces a series of magic-lantern and kinematograph lectures prepared for loan to responsible persons.

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Weekly Notes.

By "Stroller."

You will remember in my notes at the beginning of the year I pointed out how interesting a subject the fish feeding at the Brighton Aquarium could be made if intelligently and carefully photographed. I must say when I wrote the paragraph I was doubtful if it would be possible to get over the lighting difficulties owing to the density of the water and the refraction caused by the inch thick glass fronts. Then the minute pieces of food, the quick movements of the fish, and many other difficulties would have to be contended with, and I feared my suggestion would die with that paragraph.

* * *

If there is one man in the trade who can contend with optical and kinematograph difficulties, it is my friend Mr. J. Williamson, whose life has practically been devoted to chemistry, scientific investigations, and mechanical developments, and he was good enough a day or two ago to give me the first look at a truly wonderful thousand feet of film which he has taken at the Brighton Aquarium of this very subject. Now during the past ten years I have seen many natural history subjects, but none have appealed to me (and in my opinion will appeal to the public) so much as this curious, interesting, and unique portrayal of the inhabitants of the sea. It is films of this character which raise our business to the highest pitch of excellence, and the public recognise the value of such a series and its elevating power in comparison to the numerous lighter subjects manufactured for their amusement. No matter what the show may be such a film presented in any part of the world cannot but forcibly appeal to its patrons, and I advise a speedy booking of the wonderful production.

* * *

In this column I cannot describe the many curious sections and sub-titles of the film, such as the sea anenomes sucking in their food, the octopus crushing its victim, and the wonderful diving-birds pouncing on their prey under water, the spider crab and lobsters prowling for captures at the foot of the tank, sterlet which have been thirty-seven years in one tank, and the crocodile, porpoise, seals, and various kinds of fish taking their food in their own peculiar fashion. What struck me particularly was the clearness and the wonderful life in the film. I hope to be able to give an exhaustive account when the subject is ready, but I feel that in this subject we mark another degree in excellence and show the wonderful possibilities that inventive genius can attain.

* * *

By-the-by, while speaking of Mr. Williamson, have you seen their new machinery catalogue? It gives very interesting photos and descriptions of their camera, perforator, and printer, and everyone interested in the latest improvements in these apparatus should write to Hove for a copy, which will be posted free.

* * *

After crazes in Pageants, and Prize fights, we arrive at the Pole, and by the time these lines are printed showmen will be busy booking their fancies in arctic subjects, and I am glad English makers are well to the fore in suitable films.

* * *

"It will be a happy day for showmen," said Mr. Harry Nathan, anent my remarks last week on the want of good operators, "when a machine is invented to do away with the danger attaching to the inexperienced operator. An automatic self-adjustable machine which can be run independently of the trained operator. And," concluded Mr. Nathan, "I think such a machine is not in the far distant future."

The Chief Constable of Norwich knows his business. He is evidently a shrewd, keen observer. Last week an application was made for official permission to run a kinematograph show at the Agricultural Hall. The Chief Constable's evidence before the Bench showed clearly that there was more danger from panic than fire. His chief requirement was that the operating chamber should be entirely separated from the audience. If other Constables will take a similar commonsense view when the shows come under the purview of the local councils the showman may yet be happy.

* * *

A correspondent calls my attention to a photo appearing in a contemporary last week which he points out was printed in our issue of August 20th, 1908. I find this is correct, but I have seen so many of our articles and ideas re-cooked and served up as new fare that I am quite hardened. Our readers, however, draw their own conclusions and our traders show their discretion in the matter by the manner in which they place their advertisements.

* * *

Among the few humours of the living picture man's life, the letters received from ambitious persons of both sexes anxious to act in films, take a high place. Apart from their absolute ignorance of the special requirements of living picture acting, many of these applicants express themselves in a decidedly humorous way.

* * *

Mr. L. Landmann, of the Nordisk Company, received a good specimen recently. (Of course, the request was addressed to a firm which makes its films at Copenhagen.) The writer, apparently a boy prodigy, expressed himself thus:—"I am writing to know whether I could act in some of your pictures. I have so often longed to" (note the flattery!). "I am of the man sex, fourteen years of age. I am on the stage so *can* act a bit. Perhaps you may remember me in —— at the —— Theatre."

* * *

Mr. Matt Raymond, proficient and practical on the one hand, is a dreamer on the other. His mental excursions into the future conjure up visions of buildings as large as the London Coliseum entirely devoted to picture exhibitions and with specially written band accompaniments.

* * *

"Where are the good operators?" was the question I asked last week, and replies have been filling our post box ever since. The many enquiries which I had for operators proved that there was a difficulty in obtaining them, and I quite thought that there was a dearth of the commodity. I have now in front of me the names and addresses of thirty-two operators requiring situations or who wish to improve their positions, and I expect there will be many more before the matter dies out. Does this not show that the employee and the employer want some means of adjusting their requirements? What better means can they have than our miscellaneous advertisements. Sixpence a line of ten words, and the trick is done! These are the kind of things our journal can best be used for, and our friends only require to prove for themselves the advantage of an announcement in *the* trade journal to use this channel for all their needs. See these advertisements, page 944.

* * *

Mr. Will G. Barker secured a well earned rest after his exertions at Copenhagen last week, by spending the week end motor touring, covering some hundred of miles between Thursday and Monday. Mr. Barker tells me this is the first real unadulterated holiday he has had for ten years, and its brevity is further evidence of the desire to be busily employed, which is one of "W.G's" distinguishing features.

* * *

Most people who go to America, even if business is the main end, manage to make the voyage out and back a comparatively restful time, but on his recent trip Mr. Barker

Professor Puddenhead's Patents.—No. 3, The Electric Servant.

Marvellous Magic. Excessively Comic Episodes from Start to Finish.

Like the Professor's previous inventions, this wonderful labour-saving device is appropriated and unscrupulously put through its paces by unauthorised juvenile hands. Everything with which the apparatus comes into contact—objects many and varied, human and otherwise—is made to perform astonishing feats, to the intense enjoyment of the audience. **No. 2427. Code "Servant." Length 440 ft.**

THE BUNCH OF MAY LILIES.

A Domestic Drama with a happy ending; realistically produced, full of strong situations, and of deep human interest.

The bunch of lilies -Betrothed—A happy home—The Strike—A misguided husband—Ruin—Starving family—Despair—The wife's great effort to reclaim her husband and restore him to employer's favour—Sweet memories revived—Remorse and repentance—Return of happiness. **No. 3482. Code "Lilies." Length 525 ft.**

THE DIVA AND THE FIREMAN.

Humorous Incidents of Parisian Stage Life.

Love-making and rivalry behind the scenes. **No. 3483. Code "Diva." Length 310 feet.**

ANIMATED COTTON.

Magic and Mystery Inexplicable. Entirely Original. Undoubtedly Novel. Certain to evoke the keenest interest and curiosity wherever shown.

Intricate drawings, crochet work and darning marvellously and unaccountably executed with astonishing rapidity. **No. 2421. Code "Cotton." Length 340 ft.**

THE "ZEPPELIN" IN BERLIN.

Actual and unique pictures of the world-renowned airship's recent arrival at and flight over the German capital—Exciting scenes at the descent—Close photographs of the aerial monster—Count Zeppelin receives a tremendous ovation—Grand portrait views of the Emperor and Imperial party. No. 71. Code "Ovation." Length 330 feet.

HIS BRAND NEW HAT.

A Good Rough-and-Tumble Comic, presenting hilarious adventures of a pre-occupied man and his tall hat.

When first brought into service, the "topper" is a fine specimen of the manufacturer's art. During its one and only day's wear, however, it is subjected to most unmerciful treatment at various hands, owing to the extreme absent-mindedness of its equally buffeted owner, who himself finally administers the *coup de grace* by unconsciously setting the unfortunate head-gear on fire, further personal discomforts and complications being narrowly averted.

No. 3476. Code "Hat." Length 275 feet.

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commenced to hustle as soon as the ship was out of the dock, and kept it up to such purpose during the voyage that the two typists employed for the benefit of passengers, vowed that they had never been so busy before—although so many believers in the strenuous life make the crossing and call for their services.

* * *

OUR big firms' headquarters are rapidly becoming *rendezvous* for all that is distinguished in the scientific, literary and social circles of London. At Chrono House on Tuesday, I found Lieut. Shackleton and a number of his personal friends enjoying a private view of the films of the Expedition—the Press view of which (on the following day) is dealt with elsewhere in this issue. The same afternoon another distinguished gathering, including among other men of the moment Mr. Geo. R. Sims, was entertained by Mr Urban to a feast of some of the latest triumphs of Urbanora House and judging by the applause, fully appreciated the entertaining and instructive qualities of the subjects.

* * *

THERE is no doubt about the "season" having set in. This week has seen a really remarkable number of subjects released which are fully entitled to be termed "Headliners." A gratifiying feature about the productions is that, while the old established concerns are "keeping their end up" with marked ability, a number of companies of more recent birth are displaying a marked advance in every particular and several concerns previously looked upon as "small fry" will in my opinion before the winter is out have to be reckoned among the leading producers of the world. Best of all one or two English makers will be included in the number.

* * *

I DON'T think all showmen quite realise what strides a number of the home producers have recently made, or they would not be so anxious to get all the new Continental films without troubling to inspect what the native maker has to show. As showing that much of the difference between the Continental and English work exists in the imagination of the buyer, I would recall an instance in connection with the B. & C., film "Her Lover's Honour" specially described last week. The subject was shown to a number of buyers between several foreign subjects, and the shutter being dropped before the trade mark appeared at the end, was assumed also to be of foreign manufacture and several orders were given in that belief. When the trade mark was flashed on there were many exclamations of surprise.

The Latest from Paris.

FROM OUR OWN CORRESPONDENT.

A Trade Duel Prophesied.

The late hour at which a creepy rumour reached me made it impossible for me to interview Mr. Charles Pathé or Mr. Smith, the courteous representative of Mr. G. Eastman, in Paris, before sending you my notes this week, so that I do not feel justified in commenting upon the exceedingly important story current among the trade. The rumour is to the effect that the Eastman Company have cut off the Pathé film supply, and will maintain its decision. I have heard it from so many quarters that I cannot refrain from mentioning it, but I mnst refrain from indulging in a literary mood, and evoking the Homeric fable of "The Lion and the Bull," and will contend myself with saying that such a duel, if it exists, is full of gravity and seriousness, but I hope before I write next week to hear how true the rumour is, or to be able to say if a satisfactory settlement has been arrived at.

The Camera as a Paying Guest.

Should the camera man be made to pay for filming important events? Much dissatisfaction is being expressed at the heavy charges imposed upon photographers and kinematograph men. It was one of the defective points with the Rheims organisation. The advertising and scientific value of motion pictures should plead for treatment quite opposed to such charges. The camera should be the "open sesame" to all doors, and the management should greet the same with gratitude instead of heavy penalties.

Kinemacolour in Paris.

When a special display of Gervais Courtellemont's coloured slides called "Visions d'Orient" was given to your Editor at the Salle Charras, the general feeling was that no coloured films could equal the artistic value of these wonderful natural coloured slides. The ambient in which kinemacolour is presented at the Folies Bergere is not so exclusive as pertained at the Salle Charras, so that comparison of quality is not quite fair, suffice it is to say, the general public appreciate these wonderful coloured films. We shall look for greater developments in this advancement in kinematograph art, and already recognise the importance and value of the Urban Smith invention.

"Comedie Francaise" and "Theatro Film."

The "Th. F." label on the films of the Theatre Film Co. has been a "talisman" of success, so gratifying for Mr. de Féraudy and Mr. Laine, that we attempted to interview these gentlemen at the first news that the former, the foremost actor of the "Comedie Francaise," had returned to Paris; but so strenuous is his life at present, that we reserved our interview for a future date. We had the exquisite pleasure of enjoying his interpretation of the charming comedy by Tristan Bernard, "L'Anglais tel qu 'on le parle." If its title can be approximately translated, "the English language as it is spoken," its comicality cannot be rendered truly, and we would not even mention it if we had not felt a shortcoming which for the comical value of the kinematograph must be sincerely regretted. The "dumb living pictures" are helpless with such situations or characters! The "talking pictures" would still be worse, and the light comedy, the comedy of characters and its delicate shades seem to be interdicted for kinematograph action. This only increased our desire to see Mr. de Feraudy in his kinematograph theatre, and we found him busily engaged in staging and acting, and we then realised the interest to our readers of a parallel between the theatrical and the kinematograph art, their respective limitations, and the very limitation imposed to the "Theatro-Film" itself, as understood and created by Mr. de Feraudy. This will make the subject of an illustrated interview in a following issue.

A Rumour and a Denial.

When an important rumour persistently creeps along, there is necessity to mention it, though reserving the responsibility of its reproduction. But when the rumour is denied by the interested parties, it is imperative to mention it. Those tending to represent Mr. Carlo Rossi as severing his connection with the Cines Co. appear false. We have not been able to get hold of the former, but have ascertained from the company that the rumour is unfounded.

A Personal Complaint.

The writer wishes to complain of certain programs emphatically promising attractive or sensational films which are not faithful to their promises. Not that certain "sensational films" deserve encouragement, or in any way appeal to the writer's tastes. But "sensational promises" are worse and should not be allowed. The proper camera for flying subjects has yet to be marketed, but it is said to have been invented, and the next issue of our paper will at least show the "approaching" solution. Hunting for aeroplane pictures is something in the way of hnnting for birds with a gun. The trouble of focussing the objective should be removed or reduced to minimum; but the trouble to fix up a stand at the proper place, to remove same from the crowd and rapidly change position when wanted! The best operators taking pictures at Rheims were feeling very awkward, more so in fact that the aeroplanes faced the necessity to fly against strong wind. The camera for topicals must be welcomed when it comes, and we will, in an article with blocks, describe the types now in construction.

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The Effect Machine which gives all the Effects

THE PICTURE SHOWMAN'S NECESSITY. SEE IT! HEAR IT!! BUY IT!!!

The Sounds of:
MIGHTY TORRENTS
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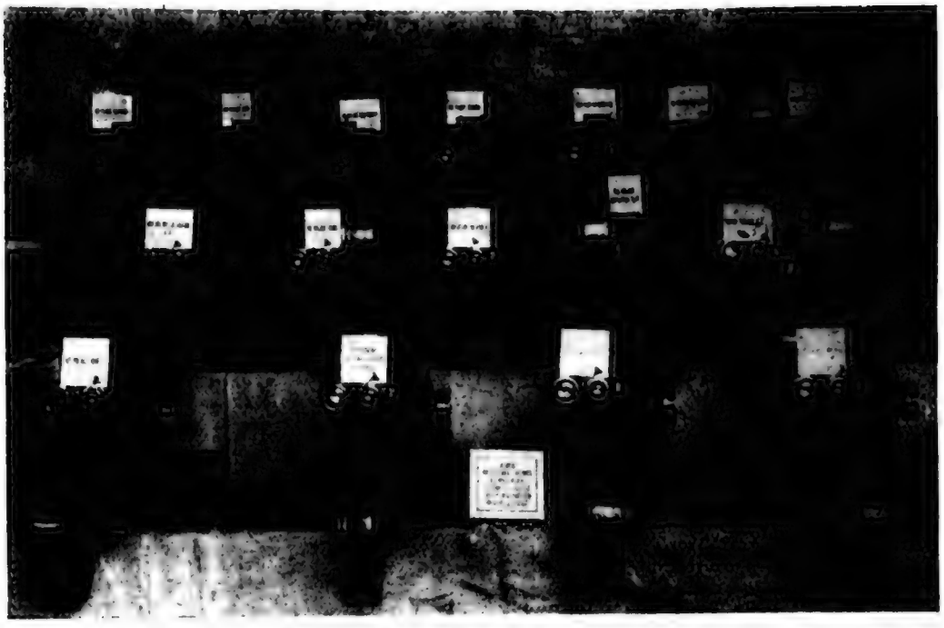

SIXTEEN CHRONOS READY FOR SHIPMENT.

When Mr. Frank Macnaghten decided to depart from the old order of things in the mode of supply of living pictures to the theatres under his control, he undertook a considerable task. With his usual enterprise he studiously examined the kinematograph problem and concluded that the time had arrived when both progress and commonsense dictated the installation of his own machines and the personal control and supervision of his film business.

Realising the vital necessity of obtaining the best, Mr. Macnaghten detailed a capable and responsible ambassador, Mr. Sydney Arthur, to investigate the various projectors on the market, obtain quotations, compare merits, and report results. Well known firms were visited in turn, Mr. Arthur with his world-wide theatrical and music hall experience feeling that his lack of technical kinematograph knowledge compelled a painstaking and thorough investigation. We will not enter into the reasons for which Mr. Arthur discarded the claims of one machine after another until the choice rested on a couple of the leading makes. We are betraying no confidence in stating that one of these was Gaumont's Chrono, but it is interesting to note that of all the machines considered this was the most expensive. The difference was, however, not sufficient to prevent the order being placed, after a final consultation between Mr. Arthur and his chief, and thus the Gaumont people fit out nineteen theatres of the Macnaghten Vaudeville Circuit with their celebrated Chronos. The halls include some of the finest theatres in the country, and comprise: Grand Theatre, Stalybridge; Palace, Cardiff; Palace, Warrington; Palace, Lincoln; Palace, Bradford; Palace, Southampton; Hippodrome, Stoke-on-Trent; Palace, Huddersfield; Foresters, London; Palace, Blackburn; Pavilion, Southport; Palace, Bath; Palace, Burnley; Palace, Halifax; Palace, Battersea; Palace, Carlisle; Surrey Theatre, London; Palace, Bow; Sadlers Wells, London.

It is now several weeks since this order was filled and the change over completed without a hitch. Mr. Macnaghten is, we hear, convinced that the selection was a wise one.

One of the remarkable points in connection with the execution of the order was the rapidity with which the new Chronos were installed. The entire change over was made on a Friday night, and it says much for the careful direction of the ubiquitous Mr. Arthur that the important manœuvre of clearing out the old machines and fitting in the Chronos went off without mishap. It must be remembered that it was not merely the mechanisms but the entire outfits to be fitted—arc lamps, resistances, and all being supplied by the Gaumont Company to suit all the differing voltages of the Circuit.

A Great Italian Success.

"THE PRINCESS AND THE SLAVE."

Italy's honourable position in the kinematograph world as the source of some of the most highly finished films ever issued to the trade, will if possible be still futher enhanced by a subject issued this week by the Itala Film Co., which has been responsible for a goodly proportion of these remarkable successes. Staged throughout in a most sumptuous manner, and acted as it could only be by Italian actors, "The Princess and the Slave" will, it is safe to say, head many bills in the ensuing months, and well deserves whatever measure of prominence is given to it.

The period of the story is that of Ancient Rome. Scene one, which, in the number of actors employed as well as in staging, is the most ambitious and impressive of the subject, shows the great amphitheatre on the occasion of the Great Games. In the foreground is the throne of the Emperor, who has his beautiful daughter (the Princess of the story) at his side. Beyond can be seen the tiers of seats containing the Roman populace, while troops of soldiers fill the arena. Presently a procession is formed, and a chariot is drawn up to the throne. The hero of the occasion, the winner of the great race, a handsome young patrician, descends and receives on bended knee the wreath of laurel from the hand of the Emperor. The Princess betrays a more than kindly interest in him, which is not apparently keenly appreciated.

The reason is made apparent in the next scene, when the young man, fresh from his triumph, flies to a remote part of the palace, where he meets one of the Emperor's girl slaves. The two lovers wander together in the garden. The Princess by accident discovers them, and after hearing their vows from a place of concealment, reveals herself and angrily reproaches the man. In the Palace, the Princess again attempts to win the hero from her rival, but her approaches disgust the latter and he at last angrily pushes her away. Some very expressive acting is shown in both these scenes.

The Princess, mortified and revengeful, tells her father of the slight which she has received. The infuriated Emperor gives instructions for the capture of the offending man and maid. They are found together and dragged away by the soldiers and consigned to adjacent cells.

The hero succeeds in establishing communication by tapping on the wall, and, looking round for a means of escape, sees the pitcher of water left by the gaolers. He quickly breaks it

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At the start of a season—a season which will undoubtedly be a record in the history of Living Pictures—we are again issuing our Special Number, which will surpass the enormous success of the International Numbers of 1907 and 1908.

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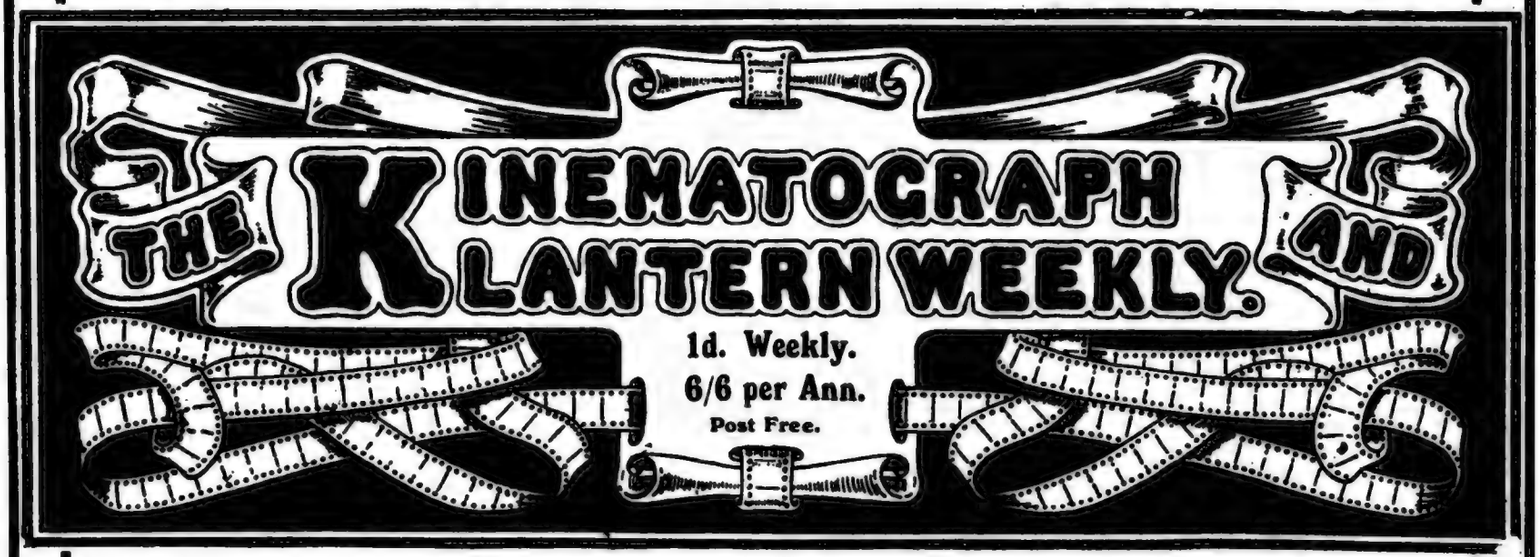

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and uses one of the fragments to make a hole in the dividing wall, through which he pulls the girl to his cell.

Meanwhile the Princess has been seized with a desire to see the hero again, and wrapped in a large cloak, passes to the cell door, takes the key from the gaoler and enters—the hero just having time to conceal his sweetheart behind a pillar. While the Princess is making another impassioned appeal to the man, the girl creeps up behind her and slips a scarf over her head. The Princess is soon helpless, and the girl arrayed in her cloak, the lovers leave the cell, and safely pass the sentries.

Making their way to the river they enter and unmoor a boat and are well away before the Princess is discovered and released—another very intensely acted scene showing her chagrin at being discovered by the soldiers.

She heads the troop of soldiers and leads them to the river, only to find that the boat is gone, when deeply mortified she orders a return to the Palace.

A delightfully pretty finale shows the lovers happy side by side on the deck of the boat as the latter drifts down the river—a sunset hue adding to the effect.

No praise would be too high for the remarkable standard alike of the acting, staging, and photographic quality of this subject. Every actor in the large caste, whether filling a leading or a minor part performs admirably, but special commendation must be made of the performance of the lady representing the Princess.

The film will be released on Saturday and the wise showmen will make a point of seeing it at once.

The Shackleton Pictures.

SUCCESSFUL PRESS VIEW AT THE ALHAMBRA.

The eagerly expected films of the Shackleton "Furthest South" expedition were publicly shown for the first time on Wednesday at a press view at the Alhambra—the management of which house secured the exhibition rights for London. In conjunction with the Antarctic film, the Kineto subject of the Ziegler North Polar expedition was shown, Messrs. Jury, who supply the pictures at this hall, having bought the sole exhibition rights. The two subjects, with an interlude by the Four Sisters Amatis, make up a program of two hours' duration, which will be presented under the title, "From Pole to Pole," by the Alhambra management at a daily matinée.

Lieut. Shackleton and a number of his companions occupied a box, and received an enthusiastic ovation from the audience.

The films form a continuous record of the activities of the expedition, from the time of its setting out from Lyttleton, New Zealand, until the arrival of Lieut. Shackleton at Charing Cross Station, and although the unfavourable light conditions have presented the best photographic quality being obtained in most of the scenes, the subject as a whole gives a vivid idea of the innumerable difficulties which had to be overcome before the Queen's Flag was raised within 97 miles of the Pole. This, in spite of the fact that the most exciting incidents of the voyage—the loss of a pony in a crevasse, and the adventures of a party on a drifting ice floe, etc.—naturally do not appear in the film.

The opening, showing Lieut. Shackleton in his antartic garb, gives one a good idea of the rigours of the climate, the explorer presenting a quaint figure under the layers of fur, and with thick fur gauntlets on his hands.

The start from Lyttleton introduces scenes on the occasion of a visit from Admiral Fawkes, Commander-in-Chief of the Australian Squadron, whom the Lieutenant conducts over the vessel.

The first arrival in the Antarctic gives one a still keener impression of intense cold. The *Nimrod* is seen passing through the "Pancake" ice in the Ross Sea with open water ahead. In panoramic fashion we see the *Nimrod's* wake and the channel cleaved by the vessel through the mass of floating surface ice.

A panorama of Mount Erebus (a volcano) in McMurdo Sound is then given, showing the winter quarters, with Mt. Erebus in the background. The far distance is a solid mass of pack ice.

Considerable use was made of the motor-car, although only on the smoother surface ice, as progress with a car was quiet impracticable in the rougher and higher regions, and the landing of the car is seen in the next picture.

The Manchurian ponies are also seen being disembarked after their voyage. The animals are stiff after being cooped up for so long, and show obvious signs of gladness at being on something resembling terra firma again.

The value of the motor is displayed in the next scene. Loaded with provisions it is seen leaving for a depot twenty miles distant. It is an impressive sight to see the machine with a train of sleighs making its way across the snow plain, which extends as far as the eye can search.

Some of the most interesting pictures are those showing a group of penguins which formed a considerable part of the food of the explorers. The quality of the picture here is better and the animals present a quaint appearance as they wobble along in what may be called a caricature of the human gait

The other scene covers almost every possible activity of the party, including the cutting of the provisions from the masses of ice in which they have been embedded in one of the many blizzards encountered, but the greatest interest will centre in that showing the final "Dash for the Pole." The party of four is seen setting out dragging the sleighs with the provisions by their united efforts. A camp is pitched, the men retiring with their sleeping bags to the diminutive tent. At this period daylight lasted continuously for twenty four hours.

The "furthest South" camp forms the subject of another scene, the Queen's flag being prominently seen beside the tent.

The party which discovered the Magnetic South Pole is also shown at the end of its journey.

The views of the return abound in interesting views, some good portraits being secured of Shackleton himself and his company on the vessel, as it once more approaches Lyttleton, where a royal welcome was extended to the explorers, and again nearer home, at Dover, where the reception by the Mayor is seen, and at Charing Cross, on the arrival of the train carrying the explorers.

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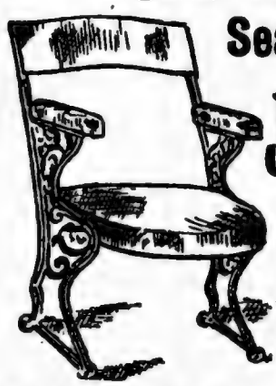

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The Secret of the Locket.

A dramatic film, showing how a father lost his child through domestic troubles, and how he, sixteen years later, again found her by means of a locket found on the child.

No. 6483 Code "Verminaria" Length 915 feet

Caught by the Coupon Craze.

A farcical subject, caricaturing the tendency of the day to make needless purchases for the sake of securing trade coupons. In this case Bilkins bought cigars galore and smoked himself sick to secure a fancy lamp.

No. 6484 Code "Verminate." Length 435 feet

The Egyptian Mystery.

This subject will cause amusement and wonder how the pictures could be made, to the uninitiated. A pendant found in an ancient Egyptian tomb causes much trouble. Everything disappears when touched by one wearing the pendant. The article falls into the hands of the iceman, and the things that disappear under his touch make up a humorous and interesting story.

No. 6485 "Code Vermindern." Length 565 feet

The Missionary and the Maid.

Henry Herbert was ambitious to become a missionary in Africa until one day he dreamed of taking up his work in that country. Among the tribulations that came to him was the choice between marrying a four hundred pound dusky widow, or becoming a candidate for the cannibalistic soup tureen. He woke up, and his dream experiences cause him to abandon his missionary career and resume a worldly work.

No. 6486 Code "Vermineux." Length 630 feet

McGinty's Sudden Rise.

A farcical comedy. McGinty's rise is due to an explosion of a keg of gunpowder, and what happened him on the return trip forms the basis of this humorous film.

No. 6487 Code "Verminking." Length 370 feet

The Bridegroom's Dilemma.

A laugh compelling comedy. Within an hour of the time of his wedding, a servant of Lord Quex upsets some coffee on a tray of shirts. The only one available is at a Chinese Laundry, and Lord Quex has mislaid the necessary ticket. The efforts of Lord Quex and his servant to get the shirt without a ticket, and the various other things that happen before Lord Quex took his place with his bride before the clergyman, make up one of the best comedy subjects put out for some time.

No. 6488 Code "Verminor." Length 735 feet

Casey's Jumping Toothache.

A humorous film constructed around the impressions of a patient while under the influence of laughing gas.

No. 6489 Code "Verminoso." Length 205 feet

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News and Notes.

Pictures in the "Kirk."

Lantern services have been resumed in the Synod Hall, Edinburgh, and the addresses and hymns are illustrated by a series of appropriate pictures.

Out of Darkness into Light

is the charactertistic manner in which Mr. Ralph Pringle announces to his patrons in the "north countree" that his pictures at Glasgow are given in a fully lighted hall.

Biograph Release Date.

Messrs. Martin & Co. announce an alteration in the release date of "His Little Girl" and "She Would be an Actress," which will be delivered on the 24th inst. instead of the 20th, as previously announced.

Mr. William T. Rock,

President of the Vitagraph Company of America, was the host at a farewell dinner given to Ronald A. Reader, Paris representative of the Vitagraph, in New York, at which there were present the other officers of the Vitagraph Company and friends of Mr. Reader. Mr. and Mrs. Reader sailed on the *Baltic* for Paris the following day.

Ozone in the Shows.

Arrangements are being made, we understand, to ventilate the new rink and picture palace at Hammersmith with ozone. It is a system of ventilation patented by the Ozononair Company, and consists of a series of fans conveying the air to the building and exhausting as required. The air, before being passed into the building, is enriched with a small quantity of free ozone. What a boon and a blessing this would be to many of the exisiting shows in London?

"Pictures and Patriotism."

As we predicted Mr. Alfred West's new program is a huge success, and at the opening people were turned away and the magic words "House Full" appeared at the entrance. There were fifty of London Naval Cadet boys present under the command of Lieut. Barrett, R.N. Everyone stayed to the finish, several complimenting Mr. West on such a splendid entertainment.

The St. Leger on the Screen.

Messrs. Jasper Redfern, Ltd., performed a smart piece of work last week in taking and exhibiting the St. Leger Race film. The party, including Mr. Jasper Redfern, Mr. F. W. Holmes (manager), Mr. F. E. Pearson (operator), arrived in Sheffield with the negatives by 4.30, and at the 7 o'clock performance the finished subject was exhibited to admiring audiences at the Central Hall. Eight copies of the subject were also sent out to different parts of the country to be projected the same night.

The Vitagraph Company

is now having designs drawn for what it is said will be the largest studio in use by any picture plant. It is planned to occupy the entire end of the Vitagraph plot with a huge glass and concrete structure for the purpose of taking the aeroplane pictures which presently will be demanded because of the increased interest taken in aviation. Cycloramic and panoramic drops will be provided for and any demand short of actual distance flight can be met. The studio is the first practical acknowledgment of the newest fad by the picture people though several "airship" subjects have been released.

Re-opening at Sunderland.

The Villette Picture Hall was re-opened on Monday after a short vacation, during which it was redecorated and extra electric lighting fitted, the latter having been executed by Mr. Leslie Talmage, who has still been retained as acting manager and kinematographist.

Pictures at Night Time.

In addition to recording the daylight pageants of the Hudson-Fulton celebration, the Vitagraph Company is planning to record some of the features of the night illuminations of the bridges and other structures during the celebration. Each of the four bridges across the East River will be outlined in electric lights with further illuminations by searchlight batteries, and it is believed that many unique pictures will result.

A New Projector,

guaranteed by the makers to be to all intents and purposes flickerless, is on exhibition at the Nordisk Company's showroom, 18, Cecil Court—this being the first model to reach England from the Danish factory where it is produced. The machine is of the maltese cross type and gives a wonderfully steady and well-lighted picture. Mr. Landmann will be pleased to display its capabilities to interested parties.

A Smart Advertising Novelty.

A smart little advertising novelty is about to be placed on the market by Mr. Mark Abrahams, of Newcastle-on-Tyne. It consists of a sketch on a bit of cardboard about six inches by three. In repose the sketch shows an operator at his machine at the bottom of the card, and above at the top there is a film picture. By an ingenious arrangement the quick movement of a lever by the finger the apparatus is set working, showing the operator at work and the motion picture in action. The idea is for exhibitors to present it to their patrons as a novelty.

Tariff Reform by Kinematograph.

The National Union of Conservative Associations has arranged a fourth van campaign. Hitherto villages only have been visited, but now the meetings will number about 2,000, and be spread over a period of three months. Most of the lectures have been specially directed to "urge upon the electorate the Unionist policy of tariff reform and Imperial preference as opposed to the pernicious proposals of this Radical-Socialist Government." Gramophones and kinematographs will be carried on the vans, the records and slides being up to date.

The Latest!

The latest invention in artistic illusions is that presented last week by Signor Arvi in the Brittania Pier Pavilion. It partakes partly of the nature of the well-known "Living Pictures," and of dissolving views. By means of a clever arrangement Signor Arvi achieves some wonderful artistic realisations, including a picture of Salome and other classical subjects. All the "living" pictures appear in a huge frame with appropriate scenery, and gradually come into being, then as gradually fading from sight. The effect is wonderfully thrilling, and wierdly beautiful, the Metablescope being a great artistic advance on the popular "living" pictures of the great London music halls and theatres.

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Outbreak at Whitechapel Quickly Quelled.

While a film was being shown at the Whitechapel Picture Palace on the 7th inst., it ignited. The flames were extinguished before the fire brigade arrived, and the audience, a small one, had left the hall in perfect safety. No damage was done beyond that to the film.

A Correction.

In our article referring to the film by The British and Colonial Company, Her Lover's Honour, in our last issue, the title of the subject was, by a printer's error, given as "Her Lover's Sorrow." In the paragraph under the name of the Cosmopolitan Company in "New Films and Their Makers," referring to other "B. & C." films, in the second line, "purchased" should read "produced."

A New Sound Producer.

We were invited to inspect a sound machine made by Mr. Albert Moorehouse, of Stalybridge, by Messrs. Andrews, on Monday afternoon, and we found an ingenious device, for which their is certainly a big demand at the present moment. It has the advantage of being very comprehensive in its effects, strongly made, and put on the market at a comparatively low price. Among the noises produced for our edification were that of a motor car, thunder, canon, maxim gun, battle field, wind, water falling and waves, paddle boat, train, whistles and syren, birds, bells, etc.

"Lion Brand" Films.

In these days it is somewhat rare to find films selling when they have been on the market for a number of weeks, and a handsome tribute to the drawing qualities of the Cricks and Martin comics is conveyed by the fact that demands are still being made for "Boxing Fever," "Butcher Boy and the Penny Dreadful," etc., although some of the subjects are over a month old. Mr. Cricks has done good business with these films with showmen who missed them on their first appearance, but were so favourably impressed that they were willing to risk having been anticipated by a rival.

"Hepwix" Successes.

Mr. Parfrey, of the Hepworth Manufacturing Co., reports a steady demand for the "Hepwix" films, which have now been firmly established in favour with all classes of picture showmen for many years. Two recent issues, "Teaching a Husband a Lesson" and "The Little Milliner" have had a particularly gratifying reception. The former was made a feature at the Coliseum recently, and the reception it had from the audiences there—by common consent among the most critical in London—suggests that showmen who have not yet featured it will find it paying business to include it in their programs.

Medical Criticism of American Shows.

Writing in a recent issue of the *Journal of the American Medical Association*, Dr. H. D. King passes some severe strictures upon the moving picture theatre of America from the sanitary aspect, which seem to show that the authorities of the States do not exercise so keen a control over the showmen in this particular as even here—perhaps because their time is fully taken up by enforcing the innumerable trivial restrictions which have been made as to the class of pictures, admission of children, etc. Dr. King says: "These cheap theatres are usually located in old rookeries or on poorly paying commercial sites, such as abandoned shops of small tradesmen." The consequence is that the "theatres" are very insanitary in their construction, and are constantly full of vitiated and germ-laden air due to the fact that the performances are continuous, and that as many people as can possibly be jammed into the hall are allowed to attend at one time. Owing to competition the number of films shown for the entrance money has been considerably increased, and it is no uncommon thing for people to sit herded up in a close, unhealthy, darkened atmosphere for an hour and a half at a stretch, whilst the unfortunate operator is condemned to remain in the hottest part of the room as long as the public continues to patronise the show. Dr. King gives positive grounds for his assertions. "Robust and vigorous individuals employed as singers and musicians, appearing as often as twelve and thirteen times a day in these crowded resorts, soon undergo a remarkable change of health. Poor ventilation produces not only discomfort and loss of energy, but greater susceptibility to disease, especially tuberculosis." He goes on to say that he has seen other ill-effects amongst the constant patrons of these shows, taking the form of ocular irritation and photophobia, which have ceased when they have cut off their kinematograph indulgences. He urges rigid inspection of both buildings and shows, the proper ventilation and cleaning of the rooms, and a limit to the number of daily performances.

"Oxo" Kinematographed.

In order to get a vivid illustration of life on an Oxo farm the kinematograph has been requisitioned. At an inspection of the factory last Wednesday there was shown a film depicting huge herds of cattle, with the picturesque cowboys manœuvring them, galloping across the narrow square of sheet. One saw the branding and disinfecting processes in operation, and in their hours of leisure the cowboys at play. It was all very entertaining, and the explanatory monologue given by a member of the staff threw interesting light upon the work on the farms and in the factories.

Vitagraph Company Still Building.

Contracts were signed this week for two additions to the Vitagraph Company's studios in Brooklyn. An addition will be made to the dark room in the shape of a two story building 50 by 100 feet, the roof of which is arranged for the taking of outdoor pictures. An addition to the studios 30 by 70 feet, also two stories in height, will provide the necessary increased accommodation for dressing-rooms and the extensive wardrobe equipment. When the early buildings of the Vitagraph plant were planned the growth of the enterprise was provided for, and these additions form part of that original plan.

A Short but Successful Career.

Mr. George Edwards has been in the kinematograph trade less than two years, and his successful career is an illustration of what knowledge, energy, and commonsense will do. He has "put on" over a hundred shows in London and the provinces, and he now personally owns and controls the Montpelier, Walworth, and the St. George's Hall, Westminster Bridge Road—both Eldorados. He also runs the show at the Seabright, Hackney, Rivershall, Islington, Hippodrome, Sheffield, Alhambra, Sandgate, the Palace, Dover, and the Kursaal, Southend. In no undertaking has he ever looked back, nor has he ever lost a show. On the contrary, in more cases than one, he has by keen business acumen transferred a failure into a success. He is ably assisted in his various ventures by his brother Mr. Frank Edwards.

The Importance of Theory.

Many an operator with excellent practical experience has found his chance of bettering himself marred by not knowing the why and wherefor from the electrical, optical, and mechanical point of view. The manager or proprietor interviewing a candidate for an operator's position generally thrusts one or two questions in these subjects which if responded to with intelligence go far to capture the position. An operator desiring to study optical lantern science could not do better than obtain the prospectus of the Northampton Institute, which has the advantage of thoroughness and integrity and has not the mushroom growth or the desire to financially bleed its victims like some of the so-called schools and technical colleges. Classes and trade courses on useful subjects are enumerated which should greatly improve and benefit any operator attending them.

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Pictures at Prince's Restaurant.

The Race for the St. Leger was the subject shown to diners at Prince's on Tuesday evening.

The "Oxford Times,"

in a cutting which we are indebted to a correspondent, has some complimentary things to say about the kinematograph shows in the course of its report of St. Gile's Fair, devoting some half a column to a detailed account of the films, including Aviation at Rheims, shown by Messrs. Taylor.

Walturdaw's New Premises.

Messrs. Walturdaw remove their film department to their new premises in Gerrard Street (nearly opposite Film House) on September 29th. We understand that the manufacturing part of the business will remain at Dane Street, Holborn. The firm's new catalogue, which was favourably noticed in the Weekly last week, is booming in the trade.

British "Theatre de Luxe."

The opening took place at Berlin on September 4th of the new "Union Theatre," which has been built on ambitious lines, purely with the idea of catering for the best class of the public, who, it is claimed, do not visit the existing establishments. Seats are provided for 800, but on the opening night a crowd of 1,000 was present, and by means of a liberal number of exits was enabled to leave the hall in a surprisingly short space of time. The operating box is fitted with thick, fireproof walls, and a ventilating shaft to the roof will carry off the fumes in the event of a blaze. The projection is done on a current of 50 amps.

New Bioscope Hall for Swansea.

Well blessed though Swansea already is with places of amusement, room has been found for yet another hall, a little different from anything else in the district. Thanks for this show of enterprise must be accorded Mr. D. Richards, of the Café Monico, who has utilised an open space at the back of his cafe to build a beautiful new hall, skating rink, and billiard room. This new place of amusement, situate in the very heart of High Street, is a close approach to a Continental cafe. In just one way it will differ from the halls of the Continent—whatever is shown will be clean and interesting. It will be a program as much for the child as for the grown-up. Mr. Richards has gone to a great deal of expense to make the new hall thoroughly well equipped. The cafe, in the first place, is to be turned into a family and commercial hotel; its frontage is to be altered, whilst the entrance to the hall will be from Orchard Street. The box, which will contain the operator and the bioscope machine, has been constructed midway between the floor and the roof, and it is fireproof. The hall will seat 800 people comfortably, and in the daytime it will be used for conferences, meetings, and the like. The grand opening night was on Monday week, when a program of much excellence was arranged for, including all the latest film creations, songs by well-known local vocalists, selections on the new humanophone, etc. The prices of admission are popular, being 3d., 6d., and 1s.

A Sheffield Photo Company Special.

This firm's operators proceeded to Doncaster by motor-car for the St. Leger under the charge of Mr. F. S. Mottershaw, and returned to Sheffield immediately after the race in record time, reaching the works at 4.30. The first copy was despatched the same evening by the 7.20 train to the Alhambra, London, reaching London at 10.25, where Mr. W. F. Jury was awaiting it with his motor-car. Very shortly afterwards it was exhibited at the Alhambra, where it was received with hearty applause. A large number of copies were despatched to other halls and exhibited the same evening.

West's Pictures in Australia.

The triumphal march of West's Pictures continues unchecked. At the Centennial Hall, Brisbane, for the week ending August 13th, the management, to celebrate Queensland's jubilee, prepared an artistic souvenir program which will undoubtedly be treasured by many of those present. The usual strong selection of films, accompanied with the customary success by De Groen's Vice-Regal Orchestra, was presented.

At Adelaide, although West's have now been established for thirty-five weeks, "full house" boards are still displayed with gratifying regularity. Juggins' Motor Skates, The Grandfather, Thelly's Heart, Port of Copenhagen, and Beauty Spots of British Columbia, and Germany's Aerial Fleet were much appreciated items in the program for the week beginning August 6th.

Mr. Edwin Geach, Mr. West's chief representative in Australia, has been interviewed by one of the Sydney papers with reference to the new regulations for controlling kinematograph shows. A striking tribute to the up-to-dateness of the West halls is conveyed in his statement that they would have to make no alterations in order to ensure the safety of the public. The new rules are founded on those of the L.C.C., the strictest authority in the world, with which West's have voluntarily complied from the beginning. Mr. Geach regards the new Act as a very fair and sensible one.

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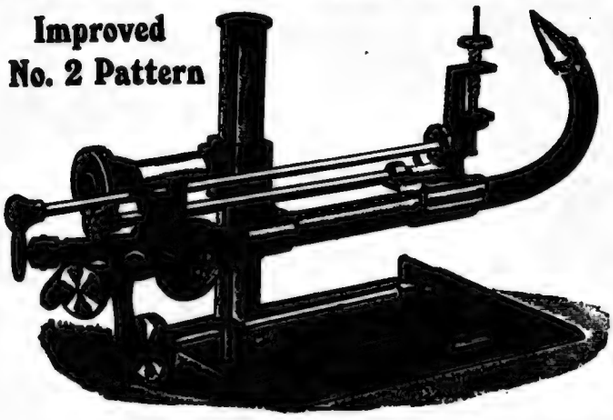

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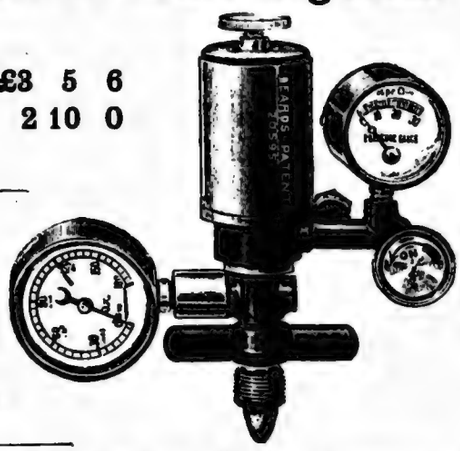

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Kinemacolour.

A TWELVE MONTHS' RETROSPECT.

Just about a year ago Messrs. Chas. Urban and G. Albert Smith proved that the prevailing rumours and talk about projecting subjects in natural colours were real and a commercial success, and gave us very convincing proof that they had perfected their process so that it might be presented to the public. It is well after this interval to review what has been done during this period and try and realise in some measure how kinemacolour stands for the future.

Undoubtedly the era of evolution is past and now that a company has been formed to undertake the univeral exhibition of the process, the world will be able to join in acclaiming it the triumphant success which all who have seen it proclaim it. The old brush tinted film was not to be despised, and during the last twelve months it has advanced from the crude and blotchy mass of unnatural tints to a more or less artistic production, but its comparison even now with a film shown in its natural colours shows that the elaborate and costly process can never achieve similar results.

It was on May 1st, 1908, that what is incontestably the first presentation of kinematography in the actual colours of nature in history was given at Urbanora House, when, undoubtedly kinemacolour's first audience proclaimed it a signal triumph. A subsequent display was given to the Lord Mayor and Sheriffs and a large party of civic dignitaries.

The first *public* exposition of kinemacolour was made at the Palace Theatre, when a most influential audience filled the building from floor to ceiling, and a successful verdict was again given.

Following this came a display in Paris, but the audience refusing to be convinced that the pictures were other than hand-coloured, the Urban-Smith management, determined to convince Paris against its will. A full staff of operators attended the Grand Prix Motor Races at Dieppe on the Tuesday, photographed scenes on the Circuit, returned to Paris by motor, securing pictures en route and further events in that capital on the morning of Wednesday, developed them, and presented the whole series to a critical audience on the afternoon of the same day, thus raising tremendous enthusiasm.

The introdution of kinemacolour into Berlin was the next development, and from the initial presentation in March at the Wintergarten down to the present time the pictures have been enthusiastically received.

The permanent exhibit of kinemacolour was inaugurated on September 4th, 1909, at the opening of the reconstructed Folies Bergère, Paris. Thns many triumphs such as the gratifying approval of Royalty and leading scientists, &c., and the initial introduction of the process to four European countries have been accomplished during the year, and to attempt to recapitulate them in these pages would necessitate more space than we have at command. We think, however, that the gigantic strides which have been made in a sound and systemtic manner in England will make kinemacolour world-known and bring credit to the inventors and the land which gave it birth.

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Crushing Blow to Sheffield Showmen.

URGENT NEED FOR AN ASSOCIATION.

The Sheffield Licensing Committee held a meeting at the Court House, on Friday, September 10th, and decided that owing to the great danger recently demonstrated in connection with Kinematograph entertainments the following conditions should be imposed when renewing the annual licences in the City of Sheffield:—

That an exhibition of pictures or other optical effects by means of a kinematograph or other similar apparatus for the purposes of which inflammable films are used, shall not be given on the licensed premises until the Chief Constable for the time being of the City of Sheffield has been satisfied that all reasonable precautions have been taken against accident and danger to the public.

That only the spool actually being exhibited shall be kept in the operating box, other spools shall be kept outside and brought in separately as required.

That under no circumstances shall the film be allowed to run on the floor.

That the switch shall be fixed in such a position that the operator can cut off the current without leaving the machine.

That the machine shall be cleaned and examined every day, and all lamp and and other connections tested and made tight if necessary, and there shall be sufficient tension on the take up to rewind any film without sagging.

That no rubbish, waste paper, etc., shall be allowed to accummulate in the operating box, which shall be kept clean and tidy.

That operators shall not allow any person, except firemen, to be in the box with them when operating.

That no smoking shall take place at any time in the operating box.

That the kinematograph shall stand in a box constructed entirely of metal and asbestos, fitted with automatic doors and shutters, and such box shall be previously approved by the Chief Constable for the time being of said City.

That all the resistance coils shall be outside the box on a slate slab, and in such a position as to be out of reach of the audience, and the current for the lantern shall be on a separate curcuit to the one for lighting the building.

That a telephone to the chief fire station from the licensed premises shall be installed, and the licensee shall *pay the cost of a city fireman* being in attendance on the licensed premises during every performance.

The committee also decided that in granting other licenses they would impose a condition that no kinematograph exhibition should be held.

The trade must now consider whether a protest should be made against these damaging restrictions, or whether the motion picture business is to be wiped out in Sheffield. Next week we shall give the opinions of local members of the trade. Meanwhile we shall be pleased to hear from those wishing to form a Sheffield and District Kinematograph Association.

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The Best of all Instruments

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The story of a man who, upon receipt of a wire announcing that he has won £10,000 in a lottery, in sheer high spirits, smashes all the furniture in his bedroom, and afterwards, meeting a party of friends treats them all round, and concludes by breaking up the fittings of the restaurant. His escapade at last lands him in prison, where his misery is completed by his wife calling with a further wire from the lottery officials announcing that a mistake had occurred in the number and that his ticket had not been drawn.

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THE FINEST DRAMATIC FILM OF THE WEEK is

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Mr. E. H. Wilkie (formerly of the old Polytechnic) has been favoring me with his views anent the revival of optical lantern glories. The mechanical genius of this gentleman has been universally recognised, but it is not generally known that for several years he studied slide colouring under Mr. Hill, whose special processes he had every opportunity of acquiring direct from the master himself.

At Mr. Wilkie's home in West Hampstead is a large collection of optical lanterns and accessories in addition to a most valuable assortment of slides and effects, many of which he purchased from the directors of the Regent treet Institution prior to the sale and disbursement of the unrivalled plant there. As mentioned in these columns a few week since, he possesses the original slides of "Gabriel Grubb," including the noted panorama of Grubb's progress through the village, and the very ingenious effect slides depicting the Goblin Gambols in the Churchyard.

From an artistic standpoint, however, his range of views, exemplifying picturesque Europe, including some most exquisite spots in Rhineland, the Tyrol, Italy, and the Levant, certainly commands paramount attention. It would appear impossible for anything superior to these to be produced, the detail of the pictures being wonderfully executed. Mr. Wilkie smiled when it was suggested that the Americans now-a-days can surpass us in the production of coloured photographs for projection. "Let them find out how to prepare the colours properly, they don't know that yet," he remarked.

Mr. Wilkie chatted a long time on his vivid recollection of the "Old Poly." He practically spent all the best years of his life there, and was able to afford me some very interesting details which I had not before gleaned.

Then we fell to discussing the prospects of the revival. "You will find great difficulty at first," said my informant, "in gathering a really competent and reliable staff. I by no means accept the idea that only the employées at the old Poly were capable of the best work. I could mention several excellent men who were never engaged there, but to me the difficulty is this: the man who possesses the requisite genius to be a really first class designer, colour-artist or operator in the optical lantern world, has gifts which would to-day command in other directions a much higher remuneration than this work affords.

"I have no wish to discount 'trade' effort, there are doubtless many firms who do produce excellent work, and with additional incentive can possibly make special efforts and mount novelties; but in order to attain that *esprit du corps* upon which so much of your success will depend you must secure the practical assistance of those willing to devote their entire time to the work, not only as a means of livelihood but also as a hobby.

"Then, again, in the important department of slide colour work, here there is not only artistic temperament needed, but also the knowledge of certain secret processes and formulæ which I should say only three or four living men can impart.

"Mr. Hill was unquestionably the most gifted and successful slide artist ever engaged at the old home of the lantern, he had two sons, the elder, who also took up slide colouring, died at a comparatively early age, the other never devoted himself to similar work. The most promising pupil Mr. Hill had was a Mr. Relf, who in my opinion became quite as good as his tutor. This gentleman came into money, he subsequently acquired a country hotel, I forget at the moment where, and gave up optical work entirely. This leads to a story.

"Mr. Hill was ever many years junior to his age, I mean he had a very youthful enthusiasm when well on in years, and although his work was extremely trying to both eyes and hand his results did not show any signs of deterioration as time crept on. His efforts, however, came to a premature end. He went down one week-end to visit Mr. Relf before alluded to, and was driving with the latter when the horse took fright and the pair was thrown violently into the road, Mr. Hill was somewhat seriously injured, and after that accident gave up all idea of slide colouring, indeed I do not think he ever touched a brush again.

"I have some very effective slides designed and coloured by a Mr. Baker, who at one time was employed by Messrs. Carpenter and Worseley. His productions differed from Mr. Hill, the detail being less minute on the plate, but when magnified and projected the effect on the screen was exceedingly fine, and his designs were remarkably good in general idea and perspective. I have quite lost sight of this splendid artist for some years.

"As regards the controversy anent the size of the ideal plate for lantern work, I have no hesitation in advising the adoption of the large slides. I am quite convinced that where an eighteen or twenty foot picture is given a much better and softer effect will be secured by using a large plate with an extra size condenser, it stands to reason that the illumination of the screen will be better and the slides not being submitted to so intense a heat will have much longer lives. Apart from this, how much easier it is to work intricate effects with a larger field of operation; mechanism need not be cramped, and there are other advantages. It seems to me that those who advocate a small slide for the purposes you have in view

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do so simply because they have only had a limited personal acquaintance with the necessary requirements.

"As regards the old operating chamber and its appointments, well, that department was at all times very jealously guarded, and I have seen some most misleading statements published over the names of well-known writers. Far from it being a fact that no enclosed lanterns were used, there were six in constant use, and I have myself two of them here now. This is a point you will do well to clear up, and I will prepare and and send for your use a section showing exactly how this 'Blue Beard's chamber' was appointed.

"Finally, don't forget that the Polytechnic was never insolvent. I was myself a shareholder, I bought a little under par and held for some six or seven years until the end; when the Company was finally wound up I received sufficient over the original cost of my holding to show a dividend of about ten per cent. per annum during the time I had been a shareholder. Not a bad investment anyway.

"Unfortunately my health is precarious, and I am not able to get about much, but I am quite convinced that such a permanent Metropolitan home for the lantern as is now proposed is bound to be a success if worked on proper lines. You may regard me as a firm supporter of the movement, and I will do anything in my power to assist its establishment."

My friend Mr. J. Brandon Medland reminds me that in the sixties the Polytechnic Institution gave special lectures and demonstrations on Saturdays, when an admission fee of half-a-crown was charged, as was also the case at the Crystal Palace. Mr. Medland says that the name of Gear should be added to the list of the lecture staff printed a week or two since, as a gentleman of that name was assistant lecturer in 1869 and migrated to Canada in the early seventies.

An average of one hundred lantern shows daily is surely a record. Mr. Medland claims to have done this at the "White City" this season in connection with the "Water wheel," working ten hours each day, with only two minutes interval between the projections. Mr. Medland displayed about six slides on each occasion. Certainly a smart achievement.

With respect to the excellent series of slides being presented daily at the Earl's Court Exhibition, Mr. Erwin now tells me that the best of his pictures have been coloured by an Englishwoman named Mrs. Hawkins, who is now located in California, but who learnt the art before leaving her native country, which gives tidings of comfort and joy to CONDENSER.

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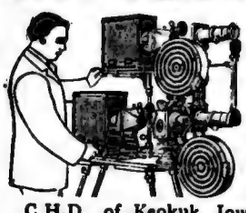

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Picture Personalities.

No. 5. Mr. James Burley.

The subject of our sketch this week, Mr. James Burley, manager of the Canada Picture Company's hall at West Hartlepool, is perhaps one of our youngest and most successful picture hall managers.

He is a much travelled man, having visited many of the principal Continental towns and cities, and for some years resided in Spain, where he was educated. On the outbreak of the Spanish-American War he went to the United States, where eventually he was offered an appointment as pianist with The Bijou Theatres, Ltd., and obtained his first experience of the animated picture business.

Returning to "the old country," he chose to go in for lecturing the pictures, a role which he has special abilities for. Possessing "a ready wit and impromptu," he soon established for himself a reputation as a successful raconteur, his adaptive descriptions of the subject being given with an ease and freedom which are always enjoyed and favourably received by the audiences.

Since his managerial appointment, to which he has risen by sheer hard work and persistency, he has had programs for the people of the highest grade, and consequently packed houses have always been the order.

Mr. Burley is a brilliant pianist, and has made a special study of "playing to pictures." He is also a linguist of no mean ability, being thoroughly acquainted with the German, Spanish, Portuguese, and Italian languages, a qualification which has often served to advantage in lecturing, when foreigners to the part have paid a visit to the picture entertainments at the Canada Picture Hall, West Hartlepool.

"TEES-SIDER."

B.J. THE PHOTOGRAPHIC JOURNAL WITH THE READING IN IT.
Specimen C py FREE from the Publishers.
British Journal of Photography. HENRY GREENWOOD & CO., 24, Wellington Street, Strand, London,

"Dr. Nikola."

A CLEVERLY STAGED FILM BY THE NORDISK CO.

Dr. Nikola, Guy Boothby's famous character, is almost as widely known as Sherlock Holmes, and showmen will probably find his popularity make the film a remunerative one to feature, as in the case of the other subject mentioned, who was also recently the chief feature of a series of Nordisk Films.

Apart from its popular character, however, Dr. Nikola is well deserving of prominent billing on its merits as an exceptionally well-produced film. The staging marks a considerable advance on that of the Sherlock Holmes series, the photography is of the best and, most important of all, the chief part is taken by an actor more in harmony in appearance with the popular conception of the character than in the case of the earlier series.

The story, which is more easily followed from the number of sub-titles inserted, tells of Nikola's efforts to obtain possession of a certain Chinese cane of magic properties. In the first scene we witness the death of the owner of the cane. The doctor in charge of the case takes it away with him and Nikola, calling in later, learns his address from the widow and follows.

Ushered into the doctor's private study (a capital piece of staging) Nikola offers to buy the cane but is refused, and a scene, very well acted by both characters, ends in him withdrawing after an ominous threat of what will happen if the doctor refuses to alter his mind.

Fair means of obtaining his object having failed, Nikola has recourse to others of a more dubious character and is seen giving certain instructions in his study to two assistants.

The outcome is seen in the next scene—another well-arranged one—showing a fashionable drawing-room with a dance in progress. A young girl (daughter of the doctor) enters a side room to "sit out" a dance with her lover, and here a letter is delivered announcing the sudden illness of her father and requesting her to return immediately with the messenger. The latter leads her to the quay and persuades her to enter a boat in which she is rowed out to a yacht in the harbour. As soon as she is on board and in Nikola's power, the vessel hoists sail and puts to sea.

The distracted father and lover, discussing ways and means of recovering the girl in the former's study, receive a letter from Nikola demanding the return of the cane as the price of the girl's release. Instead they telephone to the police and a detective is soon closeted with them.

The doctor's manservant, secretly in Nikola's pay, warns the latter that the police have been summoned, and the latter sends another letter to the father telling him to advertise in the *Sydney Gazette* when he wishes to come to terms.

The two men follow up the clue by chartering a vessel and sailing for Australia. They effect a landing at last at a lonely bay, but while prospecting in the woods the father is captured by Nikola's men and taken to the log hut which forms the latter's temporary headquarters, where the cane is extracted from his pocket. He is then left tied to a tree while Nikola and his party, their mission successful, break up camp.

The pursuing party shortly afterwards find their way to the hut where the girl is found and release her. The father is also released from his predicament and all re-embark on the vessel and set sail for England.

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Our Lantern Slides at 9d. per doz. will be found a quick method for showing titles and football results. Instructions—Write on emulsion side with a knitting needle.
CARBONS Let us quote you for the sizes you are using. Our quotations will surprise you.
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Enterprise at Euston.

We have received from Mr. E. M. Barker the following letter and enclosure, which speak for themselves:—

AVIATION WEEK AT RHEIMS.

To the Editor KINEMATOGRAPH AND LANTERN WEEKLY,

SIR,—I think we can claim to be the first hall in London to show Pathe's film (806 ft.) of the above, as it only arrived by special messenger this morning, and we showed it at 2.30 p.m.

We gave away 50,000 of the enclosed; what do you think of the advertisement?

It is a really remarkable picture, and "Strol er" had better have a look in, if he wants to experience a new sensation.

This is the enclosure:—Euston Picture Palace. In addition to the ordinary program, we are now showing Pathé's special official film of the Great Aviation Week at Rheims. There will only be six of these copies printed with the first issue, and we have been fortunate enough to secure one of them, and shall show the same for one week only. Messrs. Pathé had all the most advantageous spots reserved for them solely, as the French Government have ordered a large number of copies in order to preserve for the benefit of posterity the exact representation of this historic event.

This Film was supplied by the

NEW CENTURY FILM HIRING SERVICE,

18, DRAKE STREET,

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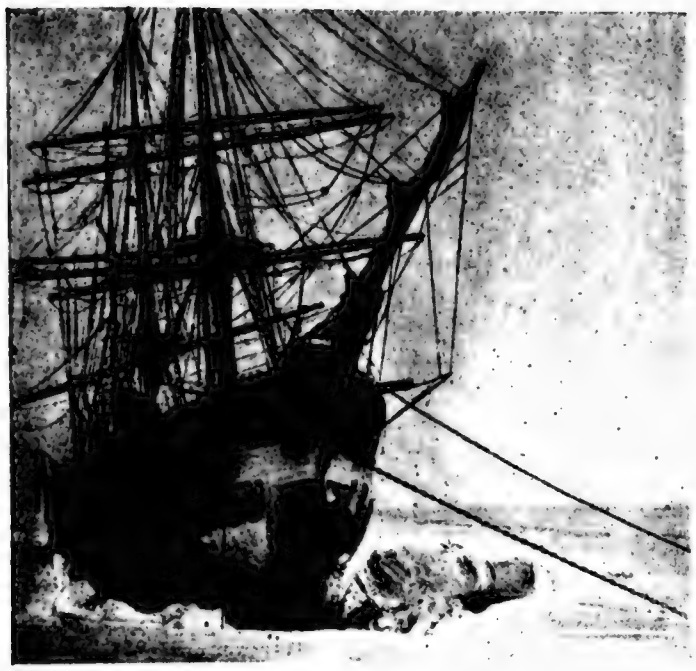
"A Dash for the Pole."

THE ZEIGLER POLAR EXPEDITION.



"THE AMERICA."

HOISTING A POLAR BEAR ON BOARD FOR FOOD.

This is in many respects a unique film and one that will greatly enhance the reputation of Kineto, Ltd., who are the sole owners of the copyright. Not only is the photographic quality of a very high standard, but the film furnishes in a vivid manner a complete and lucid story of the difficulties and privations experienced in a Polar expedition. We venture to predict that the public will be fascinated by this film and that, apart from its topical nature at the present moment whilst the Pole discovery controversy is raging, it is a film which will always command interest and admiration of both the classes and the masses, because it is to all intents and purposes the real living life of a Polar expedition. The photographs are by Mr. Antony Fiala, who commanded the Zeigler expedition, and are exceptionally bright and clear. The film, which is 1,000 feet in length, shows the loading of S.S. *America* with ponies and dogs, the life of the explorers on board ship, crossing the arctic line, and the entrance into the Polar seas. Then the good ship is seen slowly and carefully crushing its way through the ice. At last it gets frozen up between huge ice packs and can penetrate no further. The journey across the great ice regions is continued on well packed sledges drawn by the dogs (of whom there are 450) and by pony sledge trains. Particularly attractive pictures are those showing the packing of the sledges for the journey, cutting up walrus for the dogs, the difficult progress over ice hummocks, the camp after a snowstorm, and shooting the last pony to feed the dogs, and the final dash for the Pole.

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Latest News from America

(FROM OUR OWN CORRESPONDENT.)

NEW YORK, September 10th.

Another!

Yet another company has been added to the rapidly growing list of concerns manufacturing films in America. The latest comer is known as the Western Multiscope Company, with head quarters at Salt Lake City, and has a capital of 20,000 dollars. The present capacity of the company's plant is stated to be 25,000 feet per week. Their operators have already done some good work—an exclusive picture being recently secured at the G.A.R. encampment at Salt Lake City. A number of studies of the gulls, pelicans, etc., which infest the Salt Lake, which should have some educational value, will shortly be issued, and the company are also preparing a series of Western pictures, including the wonderful feats of horsemanship of the cowboys and "cowgirls" at their periodical "meets."

The Cinephone in America.

The Film Import and Trading Company have issued a long statement to the trade with reference to its acquirement of the American rights of the Cinephone, in which it announces that it has no intention of departing from its present custom of selling only. The rights in the synchroniser have been obtained by the payment of fixed sums for the various parts of the United States, and these district rights will be disposed of to other firms, who will be assured against interference in the territory which they cover.

A New Independent Movement.

A meeting which may prove of great importance to the Independent exchanges and manufacturers was held in the Chicago offices of William H. Swanson & Co. recently. It is preliminary to another meeting at the Sherman House, Chicago, and was attended by a band of about twenty stalwarts from Chicago and surrounding territory. The object of the gathering was to see what could be done to improve the situation. Various projects were discussed and a plan was finally sketched out. Committees were appointed to draw up a skeleton set of bye-laws, to lay out the plan of organisation fully, and a third to look after the entertainment features. These committees are to report before the big meeting and make reports of progress. The object of this association will be to protect and enlarge its film market and to raise the standard of the Independent film up to a uniform standard. Independent American film manufacturers will be assured of a certain amount of standing orders, and should financial aid be needed, that will be forthcoming also. A board of censorship will be established which will receive and pass on all film offered. All the chief Independent houses are adherents.

A Legal View of the Licence Question.

An amusement company, duly licensed to conduct a 5-cent theatre, after it has complied with the building regulations and has secured the written consent of a majority of the occupants of the block in which it is to be located, cannot be displaced because the persons who originally gave their consent wish to withdraw it, says Corporation Counsel Thomas, of Washington, D.C. The police regulations regarding the issuance of licences to the proprietors of 5-cent theatres provides that "no licence shall be issued for the establishment of any cheap place of public amusement unless the written consent first be furnished the district assessor and approved by the commissioners, of a majority of the actual resident housekeepers and a majority of the merchants, storekeepers, or shopkeepers occupying stores or shops on the same side of the square where it is desired to locate such public amusement." Mr. Thomas, in his opinion, stated that there is nothing unlawful in itself in the establishment of a moving picture theatre. In the absence of statute and regulation, he said, anyone can lawfully establish and conduct one. Upon payment of the licence tax provided by statute, licence must issue, unless prohibited by regulation.

Sound Effects.

The Western Gaumont Chronophone Company (recently incorporated) have made a contract with Yerkes & Co. to supply sound effects to their numerous customers in the West. These effects have become so well known that they are to be found in almost every successful moving picture theatre. Their remarkable realism have made them indispensable. Mr. Gaffy, the original sound effect man of the Manhattan Theatre, New York City, has charge of the demonstrating department, and it is possible that after completing a tour through the States he may cross to Europe to introduce the Yerkes effects to showmen there, to whom they should be welcome.

How Pictures Promote Temperance.

Edward F. Keeling, the chief Chicago amusement inspector, has a good word for the moving picture show, which he regards as a valuable ally in the war against drunkenness. "Nickel theatres have done more to injure the saloon business in Chicago than any other factor," he declares. "No one realises this better than do the saloon-keepers, and they are almost invariably opposed to the locating of a nickel theatre in their neighbourhood. In some instances a single 5-cent theatre is said to have cut the business of several nearby saloons practically in half. The work of these theatres for temperance seems to me more effective than organisations, orators, or noisy crusaders. The theatre forms a counter attraction to the saloon. The man who, after his day's work and supper, would wander to the neighbourhood saloon and pass a few hours with more or less disastrous results with the congenial friends he might meet there, now takes the family to the nickel theatre. Regardless of the size of the family, the theatre is usually the less expensive place."

Patents Company's New Manager.

The Nickelodeon is responsible for the statement that Mr. Dwight Macdonald's successor will be Mr. Kupperman.

The "Funnel" Arc.

An entirely new style of burner for moving picture machines has been introduced to this market. With this style of burner all the light from the crater is thrown on the screen through the hole in a disc carbon, the crater being formed and maintained on the point of the pencil carbon through the use of a carbon in form of a disc with a hole or opening centrally located. As there are no carbons to obstruct the light and as the crater is always pointing horizontally towards the screen it is claimed that fully 40 per cent. more light can be obtained than when using two regular pencil carbons. The burner is manufactured and sold by The Denison Manufacturing Company.

Items.

The Prudential Vaudeville Exchange, which books artistes for 159 picture theatres, predicts that every moving picture theatre will, in the near future, feature vaudeville acts between the spools, and that the prospects for the coming season are highly encouraging.

H. S. Lessor, of San Francisco, is arranging for a new film exchange in that town, to be known under the name of The Golden Gate Film Exchange. B. F. Craycroft, formerly of the Crescent Amusement Company, will be manager.

The Eastman Kodak Company, it is said, announce that

Vitagraph Headliners

THE LITTLE ORPHAN

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A little orphan girl is happy in her uncle's home until a new aunt appears. She scolds and beats the child for the slightest cause. One day the girl reads in a book "All roads lead to Rome." Unhappy over her aunt's treatment she takes the sentence literally and sets out for Rome. She comes upon an artist, who, after hearing her story, resolves to adopt her. Later on with her protector she visits Rome.

Code "LITOR." *Length 755 feet.*

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Code "MIDWIN." *Length 226 feet.*

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Code "ARTREV *Length 564 feet.*

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its non-flam film is supplied only to licensed manufacturers. The Great Northern (Nordisk) Films Company, an Independent concern, meanwhile announces that its entire output is printed on the new material.

The members of the Moving Picture Show Association, of Dayton, Ohio, are circulating a petition to learn public sentiment on the Sunday operation of moving pictures. They state that they are willing that the ministers pass judgment on the films they run before using them before the public, and will also gladly lend their machines to churches wishing to run religious or evangelical films.

Rapid progress has been made by the builders in constructing the new Lubin moving picture and vaudeville theatre in Market Street, Philadelphia. The edifice will be a new-type theatre—one designed especially for nickelodeon purposes and having every convenience and improvement. It is a fireproof building with many exits.

A theatre for the "legit" and moving pictures for Germantown, Philadelphia, is to be erected in Germantown Avenue, and will cost 50,000 dollars.

The Standard Theatre, Philadelphia, has been sold to a New York Syndicate for 75,000 dollars. It will be run as a Jewish theatre, it is said, and moving pictures will be a big feature.

The United States Government is now installing complete moving picture and stereopticon outfits for the benefit and amusement of officers and soldiers. The equipment selected is naturally of the highest class and with the latest improvements whioh can be obtained. The Halberg Economiser has been installed for the control of the moving picture and stereopticon lamps.

Correspondence.

We do not accept responsibility for the views expressed.

SCHOOL OPERATORS AFTER FIVE WEEKS' INSTRUCTION.

To the Editor, KINEMATOGRAPH AND LANTERN WEEKLY.

SIR,—I note in your "Notes and Advice" a reply to W. & Co. (page 715, August 19th), and beg to claim membership with "the old school" if I may. I was first introduced to the lantern when I was fourteen years of age (1884), at which date the old gas bags and weights were still in use. I was apprenticed to a Leeds firm of photographers at the time and used to be sent with a man to entertainments, lectures, and the like. I have used every style of lantern—triple, biunial, etc., with acetylene, oil, blow-through, saturator, high pressure, and generator, afterwards arcs from town and private supplies. At present I am (and have been for the past two years) showing a kinematograph here from transformer, and have shown the pictures all over England.

Shortly, I have to leave here as the hall is to be demolished. I have the best of characters, am a man of resources, and have never yet met with a breakdown I could not master. Yet I write for a situation. I get replies, engaged in fact if I cared to go by people whom I have met and seen me at work. Why don't I? The majority want to give me a boy's wage, or expect the man to be at it from early morn to eleven in the evening billing, carpentering, etc.

I have two houses nightly here, 4,000 feet of film to put through in each house. Everyone in the district says they are the best pictures they have seen. But would they have said so had I been out all day and had to work a show of this description at night?

My object in writing is to speak strongly against so-called "Schools" turning out competent operators (?) in five weeks who are offering themselves over the heads of the "old school," and I should like to have the views of others on this subject.—Yours, etc.,

RIP VAN WINKLE.

RAPID ERECTION OF PROJECTORS.

To the Editor KINEMATOGRAPH AND LANTERN WEEKLY.

SIR.—It may interest your readers to know that on Wednesday, September 25th, 1907, I produced and worked a novelty picture turn with the idea of trying to get more money for my work than is generally paid to the picture proprietor, and by a practical exhibition conveying to the public mind that animated picture shows are not so dangerous as they are made out to be. Particulars of the act are: A full open stage, picture screen hung at back of stage, time allowed 20 minutes, with lights. After an opening chord by the band, I entered with a porter with machine in a box on a truck. Fix up takes place in full view of the audience. Am sorry to say there is one fault with this idea and that is I have not yet been able to get it booked.—Yours, etc.,

Vernon's Imperial Bioscope, Blackpool.

BOB BELL, Operator and Mechanic.

MUSIC AND LECTURETTES AT PICTURE SHOWS.

To the Editor THE KINEMATOGRAPH AND LANTERN WEEKLY.

SIR,—In answer to "John Bull," one cannot get good butter at the price of margarine; therefore I doubt his being able to get good musicians at 25s. per week, but for the sake of argument we will agree that he can. I know that it is impossible for even a small band to combine with that promptness required for playing music to fit the quick changes of picture subjects. A pianist of tact and ability (and even he must have had great experience in being a one man orchestra to touring theatrical companies) can, or ought to (as I do) extemporize, and play the necessary descriptive music instantaneously with the picture change. As picture shows are now in great demand there is plenty of opening for good pianists to study the business.—Yours, etc.,

King's Hall, Blackburn.

CAPT. KETTLE.

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Technical Notes & Advice.

We have obtained the services of a leading expert to deal with difficulties which readers may need advice upon. Queries shou'd be addressed "Expert," Kinematograph Weekly Office.

Appointment.

ROLLERIES, LTD.—Your letter has been forwarded to Mr. W. D., and he, in turn, wrote us enclosing a copy of it. At the same time he stated that he had now given up his original idea of entering the show business and gone back to his trade (or profession) of motor engineer.

Boy's Wages for a Competent Operator.

RIP VAN WINKLE (Staffs).—Your remarks *re* incompetent operators are unfortunately too true. An operator of the "old school" had to be a man who was well versed in all the technicalities relative to optical projection, and, as in your own case, was able to get everything ready from the beginning, know all about the various forms of illuminants, and understand how to use them to the best advantage, also be a man of mechanical ability. All this was when the running of a high-class lantern could almost be counted as an artistic profession, but with the advent of the kinematograph shows many proprietors (to which, of course, there are exceptions) look upon the kinematograph operator as proficient who is able to thread the film and turn the handle; hence when a breakdown occurs—which could be at once remedied or possibly averted by a competent operator—the machine is blamed and the maker found fault with. Had some of the present day operators, who find when they enter a situation the apparatus, screen, etc, ready fixed, to have to take the complete apparatus to a new hall, they would know little or nothing about the erection of same, and as for knowing anything about the relation of the size of the picture to the distance or the required focus of objective they would be quite at sea. This we have special means of knowing from the number of queries we get on the subject. In one instance lately we got an urgent prepaid telegram to ask us for certain information which a competent operator should know all about. We shall be pleased to hand your name to any firm who may ask respecting a good "old school" operator to whom they are prepared to pay adequate remuneration.

Learning About Optical Projection.

F. J. (Pontnewynydd).—We gather from your letter that you have little or no knowledge upon the subject, and you have the laudable desire to learn. You must therefore begin at the beginning of the subject. We could give you a list of several books but would recommend you first of all to get a small book called "Optical Lantern and Accessories," which is published by Cassell & Co., Ltd., Ludgate Hill, London, post free one shilling and two pence. This will give you an excellent insight into such matters, and when you have thoroughly mastered this we will be pleased to refer you to some further work upon the subject if you will write again. When you write please quote the issue of this journal in which this answer appears and we can then refer to your first letter.

Springs for Film Gate.

W. D. SPENCE.—The broken spring has been received. If you are at all handy with small tools there should be no difficulty in making a new one, or if you do not feel equal to it any watchmaker would make one in a few minutes. Having procured a suitable piece of steel spring, bend it with round nosed pliers. It might be desirable to heat the steel a little in order to take out some of the temper, then at the two ends drill holes and finally file a slot from the side to each hole so that it may be slipped on the button or bolt. Odd springs should be obtainable from the maker of the machine.

Oil Lamp.

SMOKE (Southend).—It is advisable to light the lamp about ten minutes or a quarter of an hour before you intend using it for projection purposes. Turn it low at first, and as the surroundings become warmer gradually turn up the wicks. Make sure that there are no tags at the corners of the wicks, and to make certain of this rather round them off slightly at the corners. First cut with scissors then light wicks so as to char the edge when they can be rubbed with a piece of paper. So long as you have forks of flame the wicks cannot be turned up to give their best light as they will be sure to smoke at the forked portions.

Steaming Slide.

W. G. (Leicester).—Probably there is a small amount of moisture contained in the gelatine film, and being bound tightly up, this cannot escape. Cut away the binding from the bottom of the slide and stand in a warm place for a time—in front of a fire if you like—then try it in the lantern, the opening will thus be at the top when showing, then if it is all right, put a new binding stip on whilst you know it to be thoroughly dry.

Mending Film.

STICK (Streatham) —Dissolve a little celluloid in acetate of amyl but do not make this solution too thick. The edges of the film which are to overlap must be scaped, a little solution smeared on and pressure applied. Care must be take that the relationship of the perforations is not interfered with.

Hydrogen Gas.

A. PATCHETT.—Now-a-days when hydrogen gas is spoken of in connection with lantern projection it is, generally speaking, compressed coal gas that is meant. Keep the cylinder upright, for there is often a thick residue which otherwise might get into the valve. The oxygen cylinder can be placed in any position.

Dissolving Fountain.

OPERATOR (Halifax).—It will never do to send a fine stream of water up from the bottom of one of the lantern stages in the style you speak of, first of all it would appear upside down on the screen, then being unprotected think of what would occur to your heated condenser when a slight splash of cold water reached it. If you are bent on experimenting with this, confine the water in a species of tank placed in the lantern stage and use a reversing prism, and even with this method a chance splash on the sides might show, but why take all this trouble when a suitable water effect-slide can be obtained. Probably Messrs. W. C. Hughes of Kingsland, London, or other dealers in slides may be able to supply just such a slide as you desire.

Ether Saturator.

H. M. (West Dulwich).—It is nothing uncommon for a saturator to last shorter and shorter as time goes on. Probably there is a certain amount of watery residue in it. When exhausted, open all the taps and screw plugs and set it in a hot oven for a time, or even on top of a hot stove.

Electricity in Australia.

EMIGRANT (London).—We regret being unable to give you any details concerning the charges in connection with electricity in any of the towns in Australia. Perhaps some readers may oblige.

Taking and Projecting.

H. JARVIS.—Strictly speaking the pictures should be projected at the same rate at which they were taken, and the quicker they are taken, *i.e.*, the greater the number of exposures per second, the less will be the flicker on the screen.

Chromotrope.

AMATEUR (Woodford).—Both designs must be identical, and the blackened out parts and coloured parts of each should be the same. The two portions are then set face to face in a frame so that the one handle will cause the two glasses to revolve in opposite directions. Strange and surprising effects can be obtained with good chromotrope slides. Several sets can be made to fit into the one frame, in which they are secured by means of "jump" rings.

Dissolving Illuminant.

WILLIAM MILLS, jun.—Limelight is preferable for dissolving and effect slides. Turning the jet up, in many cases would be better than fitting an iris diaphragm in connection with the electric light.

License of Hall.

E. H., City Road, N.—The question is in a very undecided state at the present time, but you would be well advised to apply for the license, which costs little and will be easily granted if your hall meets the requirements of the Council.

Verascope.

KITSON (Weston-super-Mare).—The Verascope is not an animated picture machine, but a special form of camera-stereoscope. There is an animated picture machine by Edison called the Vitascope. Possibly you have got the names mixed.

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10—**Exercising Ponies and packing the sledges for the journey.**
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13—**Difficult Progress over Ice hummocks.**
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London and Suburbs.

Croydon.

Electric Theatre (Manager, Mr. W. H. Cousins).—A busy time here this week; crowds waiting for admission. Chief among the pictures being shown are The Gallant Scout, Burglar in a Lady's Swimming Bath, The Incendiary, Two Gossips, Star of Bethlehem, Bob's Revenge, The Fastest Motor Boat, and Bonifacio and Its Surroundings.

Public Hall (Proprietor, Mr. Ernest Mansell).—"The King's Service" series of pictures continues to draw good audiences nightly. A long program is given, including From the Fighting Top of a Battleship, The French Sailor's Practical Joke, Musical Ride by the 21st Lancers, Army and Navy Boxing Championships at Aldershot, Stolen—a Leg of Mutton, The Bully and the Recruit, Life in Our Army, Pater's Patent Painter, The Three-Wheeled Cart, and The Message. The variety turn is given by The Kittoms (Dutch comedy artistes), and musical and stage effects are given under the direction of Mr. R. A. Laidlaw.

Clapham Junction.

The Electroscope Palace (Lessee, Mr. G. Fabbro; manager, Mr. J. Fabbro).—The films shown this week are The Martyrdom of Louis XVII., Japanese Dancers, The Hairdresser's Assistant, The Bogey Woman, The Lure of a Gown, The Gambler, Lucky Jim, Jim as a Stove Fitter, A Week's Absence, A Mysterious Crime, Amateur Acrobats, Mr. Henpeck's Revolt, and A Novel Strike.

Erith.

Public Hall.—Mr. Sidney Bacon is producing an excellent bill here this week. The featured films are The Renunciation, The Trappers, Mine at Last, and The Little Violet Seller. Others are A Brave Woman's Resources, Way of a Gentleman, The Electric Street Fan, and Tender Hearts.

Holloway.

Parkhurst Theatre.—Biograph Theatres, Ltd. (Managing Director, Mr. George Washington Grant; manageress, Miss Fuller).—A good bill, as usual, and crowded audiences, as usual, also. The big attractions are The Arrival of the "Mauretania" at Fishguard, Kingstown to Dublin, and The Renunciation. Other fine films are Little Milliner and the Thief, Extraordinary Duel, Marvellous Garlands, A Good Trick, Shrimpers of St. Malo, Where's my Specs, and The Dublin Horse Show.

Sydenham.

New Sydenham Picture Palace (Lessee and manager, Mr. Robert Wilson; operator, Mr. A. Eggleton).—This hall, which will shortly be opened, has had most extensive alterations carried out, and the scheme of decorations and lighting deserves special attention, one very important feature being that the hall will be fully lighted during the whole of the entertainment.

Walham Green.

Electric Theatres, Ltd., (Manager, Mr. T. Webb).—The Electric Theatre in the North End Road has become a very popular local institution. The floor is well "raked," and all visitors get a satisfactory view of the excellently selected pictures. Although the screen is well lighted and the tableaux vividly defined, there is never anything approaching darkness in the auditorium, shaded lights affording ample illumination for the comfort and convenience of the audience during the entire evening. On the night of our visit there was a full house, and this we are assured is the usual thing here. The subjects presented included A Duel in France, A Motor Tour Through the Vale of Cheddar, Little Miss Muffit and the Monkey, Pathé's Bank Note Forger, and other entertaining films. The musical arrangements were somewhat below par, occasional spasmodic efforts on a pianoforte, bearing no particular relationship to the pictures, afforded some little relief; but a petit orchestra rendering really suitable selections would greatly enhance the enjoyment of the entertainment here.

Victoria.

Electric Theatre, Wilton Road (Manager, Mr. A. Bond).—The patrons of this popular theatre are given the usual first-class program. This week's films are: The Necklace, Sons of the Soil, A Love Trip, Teaching a Husband a Lesson, Yachting at Cowes, Beauty Spots of the Riviera, A Burglar in a Trunk, Great Swim Through London, Aeroplane Week at Rheims, The Trapper, Boa Constrictor, Old Bachelor's Find, Unlawful Heir, Hunting Crocodiles, A Four-Footed Pickpocket, and Blind Man's Daughter.

From the Provinces.

Aberdeen.

Gaiety.—A varied and delightful program is being submitted this week to Gaiety patrons by Mr. Dove Paterson. It includes Pathé's art picture The Prodigal Son, Princess and the Horseshoe, The Ranch-owner's Daughter, and For the Sake of His Child, whilst the comedy section is well represented by The Man Bull Fight and Adventures of a Sandwich Man. The Cinephone singing picture is All Coons are Alike to Me, and the weekly trip is to Sunny Italy.

Barnsley.

Temperance Hall, Pitt Street (Lessees, The Royal Canadian Life Motion Picture Co).—This week's program includes two powerful dramatics, Comrades in Arms and The Cardinal's Conspiracy. There are also Blessington's Bonnie Babies, Face to Face, A Son's Return, He Wins at Last, and Pa the Milliner. As usual large audience are the rule.

Belfast.

St. George's Hall (Proprietors, Entertainments, Ltd.; manager, Mr. Hubert Rogers).—The winners here this week are Warwick's Pompeii, which is paying a return visit by request, and Vitagraph's Fountain Pen. These are well supplemented by A Capricious Woman, An Egyptian Mystery, Outwitted by His Wife, Lesson in Electricity, and A Horse Thief's Honour. The Filmaphone talking and singing pictures are Heard in Court and Mary.

Blackburn.

The British School.—Interested audiences continue to be attracted to the British School, Great Harwood, where the Universe Animated Picture Co. have put on a very pleasant program, including the following: The Blind Boy, The Terrible Infant, Tragic Love, The Lion's Bride, The Merry Widow Hat, Aunty takes the Children to the Country, Foolshead Pays His Debts, and other popular items.

Blyth.

West's Picture Palace.—Once more we have to record a very good week here, West's pictures being greatly admired by enthusiastic audiences. For this week is announced another excellent series, including The Poacher's Daughter, The Crack Shot, The Legend of the Ghosts, Pater's Patent Painter, A Guarding Angel, A Life Saver's Busy Day, A Patient from the Provinces, Rambles through the Zoo, His Brand new Hat, The Black Hand, and The Grey Lady.

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Bournemouth.

WEST'S PICTURES PALACE.—T. J. West's great enterprise at the above is still continuing its triumphant career, and drawing enormous audiences. The program for the week is made up by a splendid selection of pictures. The Man Without a Country and The Gambler are both thrilling and melodramatic stories. Fishing Under the Ice, Woman's Life in India, and The Birth and Adventures of a Fountain Pen give a touch of instruction to the entertainment, whilst The Pony Express is a picture of American life. The funny part is filled by a long list of comedy subjects, including The Hypnotic Cure, A Bogus Motor Elopement and A Race for an Inheritance. Another new artiste appears for the first time in connection with picture shows, viz., Madame Franziska von Poelzig, a very fine lady harpist, whose performance is of the highest possible order.

Burton-on-Trent.

WEST'S PICTURES.—Anglesey Hall has proved a success as a kinematograph palace, and is drawing crowded houses every night. The Burtonians are keen critics, and every new innovation must pass through a fire of argument and discussion ere judgment be passed upon it. West's pictures have captured the interest of all classes.

Carlisle.

PUBLIC HALL (Mr. Sidney Bacon).—A Child's Faith, The Cardinal's Conspiracy, The Cricket on the Hearth, The Vulture of Syria, Boa Constrictor, and The St. Leger Race are some of the films being shown by Mr. Sidney Bacon at the Carlisle.

Colne.

THE CENTRAL HALL.—The Premier Picture Co. are showing this week The Old Organ, A Trip to New York, The Voice of the Violin, Tale of the Ark, The Butcher's Boy, The Pig and the Thief, His Coat Came Back, and The Twin Brothers.

Eastbourne.

NEW PICTURE HALL, Seaside Road.—The Graphic Life Motion Pictures put on this week Peeps into Natures Realms, The Tramp's Awakening, The Trooper's Bride, Suffragette wants a Husband, The Burglar and the Baby, Mysterious Armour, The Captain's Honour, My Friend the Dummy, and Life in the Territorials. The Valse must Change to a March and Eileen Alannah were the cinephone numbers. Mr. John Smith presides at the piano.

Exeter.

The Columbia Picture Company are submitting the following programs this week:—

MECHANICS HALL, Keighley (Proprietor, Mr. J. E. Atkinson; manager, Mr. Bob Pearson).—Pathé's Art Series, The Fear, Nat's Conversion, Merry Microbes, The Bewitched Woman, Runaway Dog, Two Sergeants, Earthly Paradise, and Gold Piece.

VICTORIA ROOMS, Cheltenham (Proprietor, Mr. J. E. Atkinson; manager, Mr. Greenwood).—Juggin's Motor Skates, Mr. Stubborn, Life for a Locket, Bertie Buys a Bulldog, Peggy's First Prance, Italy's Cavalry, Face on the Bar Room Floor, The Stepmother, and Naval Review.

BARNFIELD HALL, Exeter (Proprietor and manager, Mr. J. E. Atkinson).—Shelly's Heart, Wild Flowers, Moving Day, My Word if I Catch You Smoking, Oh that Beard, Foolshead Commits Suicide, Railway Ride through Auvergne, Bicycle Highwayman, Fisherman's Fiancee, and The Aspirator.

Glasgow.

PRINGLE'S PICTURE PALACE, Watson Street (Proprietor, Mr. Ralph Pringle; general manager (for Mr. R. Pringle), Mr. Athol Pringle; operator, Mr. Arthur Vivian).—Lovers of the sensational have a great treat this week in watching the film entitled A Rural Story, Aviation Week at Rheims, The Jester's Daughter, Niagara Falls, among others please Pringle's patrons up the north country.

Guildford.

WEST'S PICTURE PALACE. — Guildford can now boast of its picture palace. Mr. T. J. West, with his usual enterprise, having secured the Constitutional Hall, and opened the same last Wednesday evening on the two house a night system. Both houses were simply packed, and at each performance the boards "House full" were displayed. A magnificent program was given, and the large audiences testified their appreciation by unstinted applause, which augurs well for success.

Hull.

THE CIRCUS (General Manager, Mr. Ed. Emerson; operator, Mr. E. DeGruchy; musical director, Mr. Salkerd).—The Hull Circus continues to enjoy a good deal of popularity, week after week the large audiences who patronise this place of amusement testify to the fact that kinematograph shows have lost none of their hold on the public taste.

Jarrow-on-Tyne.

THE KINO (Lessee, Mr. Dixon Scott; manager, Mr. John R. Scott).—The splendid catering of the management produces the result it deserves—full houses at every performance. Mr. J. R. Scott's lecturing is a feature of the programs. In the comedy films especially Mr. Scott fits in humorous dialogue which makes the picture "go" tremendously. The clever pianist, Miss Bertha Jeffries, gives a good interpretation of suitable music, which is evidently selected with care and good taste. She is assisted by Mr. Bernard (violin). A fine program this week comprises George Washington, The Housebreaker, On the Banks of the Ganges, Ginger Bread, The Burglar and the Child, The Unlawful Heir, Sons of the Soil, and the Mountebank's Son, together with two kinophone songs and the kino mirror topical slides.

NEW PICTURE HALL (Proprietor, Mr. W. Heron, Manager, Mr. Wm. Utteridge).—This attractive hall is nicely decorated, and the artistic pictures hung on the wall go to show that the management do all possible to provide interest and comfort for the patrons. This week's programme includes The Queen of the Arena, Mr. Stubborn, Jacob's Idea, The Waterman of Riviera, With Our Fleet, An Extraordinary Journey, Juggin's Motor Skates, and The Farmer's Sow. Illustrated songs are also put on. The operating of Mr. Barker is much appreciated. Mr. W. Utteridge is the lecturer.

THE PALACE (Lessee, Mr. J. Lamb; manager, Mr. A. Clarence).—A good bill this week is made up with The Cardinal's Conspiracy, A Terrible Infant, Theft in the Year 2000, Confidence, A Boy and a Kite, Nana's Mother, The Consequences of a Cannon, and The Moonstone, adapted from Wilkie Collin's novel of that name. Vaudeville turns are also intoduced. The lecturer, Mr. Arthur Clarence, is a son of Mr. Lloyd Clarence, the well-known comedian, who has for some years successfully managed the New Theatre, Consett. Mr. Hope is the conductor of the capable orchestra. The operator, Mr. H. Merrick, is applauded for the manner in which the pictures are shown.

Jersey.

ELECTRIC PICTURES IN JERSEY.—The electric pictures at St. Thomas's Hall, Jersey, are still going strong. A tip-top collection of the finest films going are secured weekly. Pathé's and Gaumont's pictures figure largely in the program. This week's headliners include Winter Sports, The Magic Roses, Meskal the Smuggler, The Virgin Forests of Java, etc., etc. Victoria Loving sings and dances admirably, and Fred Barnet proves himself an entertainer of no mean ability. Performances are given nightly at 8 with matinees on Wednesdays and Saturdays at 3 p.m. The proprietors are Messrs. L. Langlois and L. Poulain; the musical director, Mr. Leslie Curzon; and the business manager, Mr. Davidson Ross.

Lincoln.

ST. HUGHES HALL.—Lincoln is at last waking up to pictures and St. Hughes Hall has been opened as a permanent picture hall after being re-seated and re-decorated throughout. The following program was submitted four times nightly: Aviation Week at Rheims, Dr. Cook's Arrival at Copenhagen, The Unlucky Horseshoe, Modern Cavalry, The Runaway Horse.

CENTRAL HALL (Manager, Mr. W. F. J. Hewitt; Operator, Mr. J. Law).—The Walturdaw pictures are concluding their four weeks stay at this hall. The program includes Pathé's Drink and Gunshot, The Men Fliers at Rheims, The Hand, Man Housemaid, Burglars Mistake, Amateur Sweep, Curse of Gold, Bogey Woman, Egg Seller's Luck, Under the Flag, Foolshead Wrestling, and varieties. Illustrated songs were rendered by Miss Majory Irvine.

THE PALACE.—Canadian Pacific Railway is the film subject here this week.

Llandudno.

PIER THEATRE (Manager, Mr. S. Hughes, jun.).—The Royal American Bioscope put on this week as headliners A False Oath, Historic Medway, and Put a Coin in the Slot, with many others of excellent quality.

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Neath.

VINT'S ELECTRIC PALACE (Proprietor, Mr. Leon Vint; manager, Mr. Franklin Moores).—The program this week comprises The Fair Dolores. Workmen of the Future, Eccentric Sportsman, The Old Organ, Duelling Up-to-Date, Infant Terrible, Children of the Plains, The Cycle Alavius, Nobleman's Dog, Egg to the Spit. Mr. Harry Coombs and Miss Maud St. Malo give the illustrated songs.

Newcastle-on-Tyne.

ROYAL PICTURE HALL (Manager, Mr. Hall Jones).—Every picture here is produced with realistic mechanical effects. The films are The Conquests of the Air, Oliver Twist (with Miss Elita Proctor Otis as Nancy Sykes), The Queen of the Ranch, A Bit of String, The Electric Street Fan, The Night Before and the Morning After, The Jilt, and The Bill Poster. Mr. Ivor Wyndham gives the illustrated songs.

North Shields.

BOROUGH THEATRE.—This theatre seats 1,500 people, is the best adapted hall in the North of England, and in a recent experiment Mr. Black found that he could clear it in 1 min. 16 sec. The subjects this week are Shanghied, Spring Heeled Jack, Wanted a Housekeeper, Robson's Revolving Heel Pads, A Trip on the French Littoral, A Lesson in Charity, and A Drama of Messina and the Slave, showing the noble sacrifice of a mother.

HOWARD HALL.—The most important subject is one of local interest The Herring Fishing of the North East Coast, which was photographed last week by the Anglo American Picture Co. It includes many excellent portraits of well-known Shields residents.

CENTRAL PALACE.—Among the pictures were Love's Melody and Jones' Reception, which suited the large audiences to a nicety.

TYNEMOUTH PALACE.—This palace is becoming more popular every week, and this week's program is the best that has appeared since its re-opening. The first Pictorial Sunday Evening was held last week, when a tremendous number of people flocked to it. The subjects selected were Mysterious Africa, Bamboo Hut Industry, Airships at Rheims, and Bleriot's Flight Across the Channel. The palace band of 22 performers, under the conductorship of Mr. Herbert Sprake, rendered appropriate selections.

Rochdale.

PRINGLE'S PICTURE PALACE (Lessee, Mr. Ralph Pringle; manager, Mr. James Pringle).—The chief films here this week are The Slave, Episodes in the Life of Schubert, Mine at Last, Big Game Hunting in Africa, with Majors Holiday, Matrimonial Shoes, and Student Days.

Sheffield.

CENTRAL HALL (Proprietor, Messrs. Jasper Redfern, Ltd.; manager, Mr. F. W. Holmes; operator, F. E. Pearson).—Large audiences were entertained last week at the popular Central Hall. The great attraction was a fine picture illustrating the St. Leger Race, taken by Messrs. Jasper Redfern, and exhibited at the first house on the day of race. A Drive for Life, The Madwoman's Child, a smart Hepworth subject The Spy, A Mother's Fault, A Gay Old Dog, Harry Wishes to be a Hooligan, and another great Cricks & Martin comic The Butcher Boy and the Penny Dreadful, completed the pictures.

THE GRAND ELECTRIC THEATRE (Proprietors, Frederick Baugh Vaudeville Syndicate; manager, Mr. Arthur Turpin; operator, Mr. J. D. Mason).—The great picture drama The Hotel Thief met with a splendid reception at the Grand. Also included in the excellent program were the films For Her Country's Sake, The Old Violinist, The Uncle's Will, My Friend the Dummy, From the Fighting Top of a Battleship, Mr. Wallflower Learns to Dance, Tax on Bachelors, How they Fixed Professor Fix, Avenging Hypnotism, and a pleasing subject for juveniles Bob's Electric Theatre (Pathé).

HILLSBRO' PALACE OF VARIETIES (Proprietor, Mr. J. C. Brothwell).—The program of pictures and varieties presented by Mr. J. C. Brothwell succeeded in drawing still further increased audiences. The series of pictures included The Bargee's Daughter, A Little Hero, The Seaside Girl, White City Exhibition, Riding School at Samur, Polly's Excurson, Adventures with Ladder and Hose, The Witch's Cave, and a very smart effect subject The Trombone Player.

THEATRE ROYAL, ATTERCLIFFE, (Proprietor, The North of England Theatres Corporation; Manageress, Miss Hope; Assistant Manager, Mr. L. V. Waite).—The St. Leger Race, a strong subject of great local interest, was taken by The Sheffield Photo Company, and shown on the sheet at the first performance the same night. Included in the excellent program were the film subjects Magda, Thellys' Heart. the Vitagraph Company's Oliver Twist, A Policeman's Generosity, Bleriot's Flight Across the Channel, The Wrong Address, A Gay Old Dog, Within an Ace, and the comical Adventures of Mr. John Willie.

RAYMOND'S PALACE, ATTERCLIFFE (Proprietor, Mr. Matt Raymond; manager, Mr. E. H. Dobson).—The Convict's Sacrifice, an excellent A.B. subject, with a welcome change of artistes, secured great attention last week. Other fine films were Conchita, The Bullfighter's Lover, A Greek Romance or Thellys' Heart, Weary Willie has a Quiet Nap, Queen of the Ranch, A Cheap Entertainment, Jones's New Neighbours, and a good chasing comic Wanted a Housekeeper. Miss Eva Carter, the lady baritone, completed another very successful week.

SURREY MUSIC HALL (Proprietor, Mr. Frank Howson).—Redskin's Justice, A Bad Sister, and The Canals of Holland proved a great attraction.

EMPIRE.—The St. Leger was the film subject shown here.

BARRASFORD'S HIPPODROME.—A picture of great interest last week was the great St. Leger Race.

Southend.

SOUTHEND PICTURE PALACE.—A capital program is billed this week, and receiving well deserved patronage, some special favourites being Lady Helen's Escapade, The Dog Detective, The Amateur Sweep, Spy for Revenge, He Would Skate Home, A Game of Chess, You will Pay for It, A Sound Sleeper, The Dog Clipper, Jealousy, Forsaken Honour, and others.

PIER PAVILION (Manager for Jury's, Mr. J. Blewitt).—The films showing here are The Eavesdropper, Automaniac, What Drink Did, How they Made a Man of Billy Brown, Fraternal Jealousy, and Foolshead the Sportsman.

PRINCE'S HALL (Lessee, David Jamilly).—The program this week comprises The Gallant Scout, What a Wig will Do, Why the Mail was Late, A Traitor to his King, A Well-earned Drink, The Jilt, The Waif Heroine, Foolshead as the King of Robbers, and Uncle's Neglected Present.

South Shields.

TIVOLI.—Mr. Black does everything in his power, for the bennfit of his patrons, to secure the best of animated photography. The chief items this week are The Country Doctor, The Thankful Negro, and From Egg to Spit, all of which met with due appreciation.

TEMPERANCE HALL.—Another striking program is on exhibition this week, and includes A Scotsman's Oath, Consequences of a Lie, Cobbler and the Caliph, Robson's Rubber Heels, and a real sreamer Mother-in-Law's Honeymoon Chase.

PRUDENTIAL HALL,—The Black Hand, A Father's Crime, A Crack Shot, A Childless Home, They would Elope, The Life Saved, Scratch as Scratch Can, and a beautiful subject in colours (Pathé) Stag Hunting in Java are causing widespread interest among Mr. De Lentman's regular patrons.

Sunderland.

THE VILLETTE PICTURE HALL, Hendon, at its re-opening on Monday, put on a first-class series of pictures, the great attraction being the famous films known as The Fear, portraying the great French drama with the aid of leading Parisian actors. Following this was the Shakespearean Play Henry III., also highly appreciated by large audiences.

THE WHEATSHEAF PICTURE HALL.—The Hotel Thief (Pathé's 1,000 feet film) presented for the first time in Sunderland, is meeting with a good reception. Other appreciated pictures are Pageant of the Sky, The Little Milliner, The Curse of Money, Weight Reducing Contest, and Wanted a Housekeeper.

Swansea.

SHAFTESBURY HALL and THE PALACE (Lessee and manager, Mr. William Coutts).—This week's bill includes The End of a Tyrant, Shanghaied, The Eavesdropper, The Bank Note, The Man Without a Country, Consequences of a Lie, Witches' Spectacles, In the Park at Caserta, How John Killed a Man, The Price of Deception, The Secretary's Crime, St. Malo and the Shrimpers, and Monty Learns to Swim. Illustrated songs on the Cinephone are also a feature.

The Hartlepools and Tees-side.

THE PALACE THEATRE AND PICTURE PALACE (Proprietor, Geo. Black, Esq.; manager, Mr. F. G. Hill.—Mr. Black again presented a

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brilliant program, the headliner being The Jester's Daughter, which was highly appreciated. Other excellent pictures are A Message From the Sea, Wedgwood Ware, Pater's Patent Painter, In Love with a Bearded Woman, The Wrong Coin, and the fine art subject, The Street Waif.

THE CANADA PICTURE PALACE, West Hartlepool (Manager, Mr. James Burley; accompanist, Mr. Bryan Lawrence) have for their attractions The Slave, and The Mended Lute. The remainder of the bill was as follows: The Adventures of an Eel, Marvellous Garlands, Pater's Patent Painter, A Race for an Inheritance, The Flood, and Meskal, the Smuggler.

THE PARK PICTURE HALL, West Hartlepool (Lessees, The Park Picture Co.; manager, Mr. W. Dale; lecturer, Mr. Harold Mitschke; pianist, Mr. Bert Bertram; operator, Mr. J. Grantham).—Showed during the week Pathés film d'art The Black Hand as their principal picture, supported by an excellent list of subjects comprising A Patent from the Provinces, A Trip through Holland, Animated Cotton, Life in the British Navy, Electricity for Nerves, The Orphan Protector, and Miss Coulson in a series of illustrated songs.

THE NORTHERN PICTURES Co., Ltd., Oddfellows' Hall, West Hartlepool (Manager, Mr. H. Chaplin; lecturer, Mr. Coleridge; pianist, Mr. Dobbing; operator, Mr. Frelis), have also an excellent bill of fare for their patrons which include Thou Shalt Not Steal, Niagara by Winter, Tiggle Wiggle's Tandem Trip, Bulldog Breed, Things Arrange Themselves, In the Days of Napoleon, Farmer Giles' Visit to London, and R.M.S. "Mauretania" Arriving at Fishguard. The programme also includes a series of illustrated songs by Mr. Teddy Andrews.

THE EMPRESS PICTURE PALACE, Hartlepool (Lessee and general manager, Mr. Albert Mathams) had The Legend of St. Michael's Mount, In Portugal, I've Something in My Eye, Across the Island of Ceylon, Growing Flowers, An Extra Turn, Ma-in-Law as Sportswoman, A Baby's Shoe, etc.

THE CLEVELAND PICTURE HALL, Middlesbrough (Lessee and manager, Mr. T. Thompson; electrician, Mr. T. Weightman; pianist, Mr. R. Colling).—A remarkably fine list of pictures has been projected this week by Mr. Weightman, the operator. It is pleasing to note the efforts of the management generally have met with the success they deserve. The subjects comprised A Rural Tragedy, The Ugly Girl, The Renunciation, On the Banks of the Ganges, An Audacious Escape, A Broken Life, Mine at Last, The Park of Caserta, and three laughter-makers Eat Your Soup, Pig and Thief, and The Electric Street Fan.

THE EMPIRE.—Mr. Sangster (operator) had for the picture numbers this week: Teaching a Husband a Lesson, and A Kind-Hearted Judge.

THE OXFORD showed How He Lost It.

THE HIPPODROME.—The Necklace.

Wallsend.

THE TYNE PICTURE PALACE.—This week A Rural Tragedy, The Secretary's Crime, and The Lighthouse are the drawing films. Other good ones are The Horse Shoe, Tommy's Prize, Eccentric Sportsman, They Would Elope, and An Extraordinary Duel.

Whitehaven.

MARKET HALL (Lessees, The Edisonia Co.; manager, Mr. Victor Branson).—The program this week comprises The Nobleman's Dog, The Message, The Necklace, The Vulture of Syria, and Andrea Chenier as the featured films, with A Child's Faith, Burglar in a Trunk, Two Donkeys, Boxing Fever, The Incendiary, Jaggers Breaks Records, A Vanished Dream, The Sardinian Brigand, and Mysterious Africa.

Yarmouth.

THE GEM (Lessees, E. V. Barr, Ltd.; manager, Mr. E. V. Barr).—The films at the Gem this week are Hunting Big Game in Africa, The Secretary's Crime, The Love Token, St. Malo and the Shrimpers, A Drama of the Sea, Sick Child and the Clown, Sweet and Twenty, together with the following comics, The New Hydroplane, Wanted a Housekeeper, Eat your Soup, Jealousy and the Man, A Pair of Trowsers. The local films are very popular, they are The Yarmouth Lifeboat at Work, Views of the Beach and Promenade. The topical slides entitled Always Up to Date are always popular with the audience, and the American song scena by Miss Hardman is much appreciated.

York.

VICTORIA HALL (Lessee, Mr. Sidney Bacon).—The Life of George Washington, The Cardinal's Conspiracy, and The Renunciation are the big films here this week, together with The St. Leger Race.

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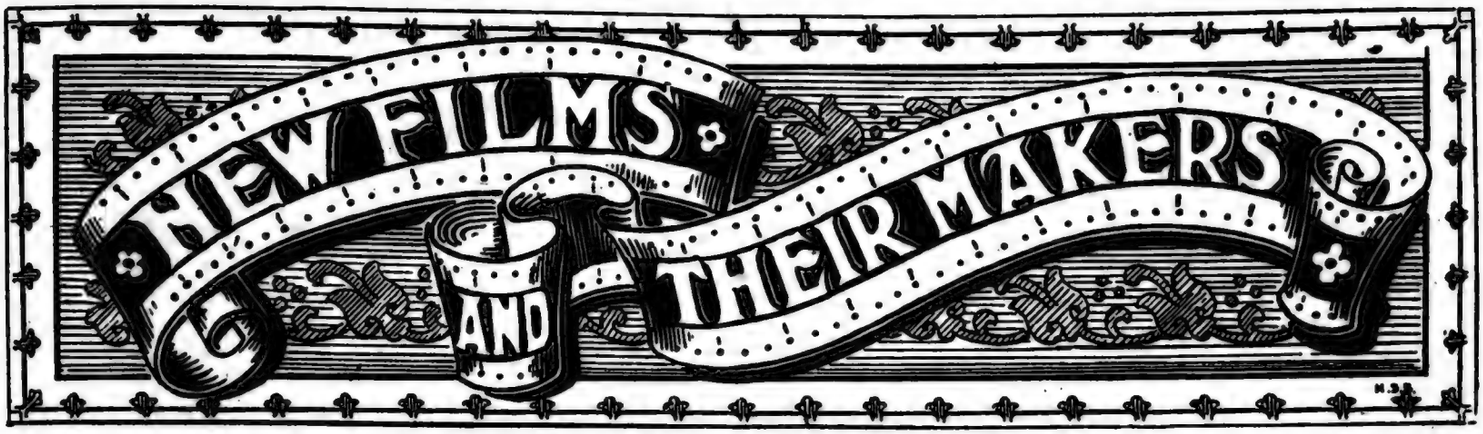

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THE SECRET OF THE LOCKET.—The wife of a rich man, Thomas Underwood, is driven to despair by the nagging of her husband's relatives, and finally leaves with her little daughter Mary. The struggle with the world is harder than she realised. Mrs. Underwood receives an offer of work. It will be sixteen days before the position is open: her child may starve meanwhile. She pawns the little one, intending to redeem her in thirty days. She falls from starvation at the door of a restaurant, and dies in an hospital. There is no clue to the identity of the mother, save a picture in a locket which the Jewish pawnbroker has secured. The Jew keeps and cares for the child. Sixteen years later the child's father's home is burglarised, and the thief attempts to pawn with the old Jew a locket he had secured there. In the locket is a picture of the same woman who had pawned the little girl with him years before. Through this the child is restored to its parent, the Jew refusing to accept even a cent from the father in remuneration for his years of care.

CAUGHT BY THE COUPON CRAZE.—Bilkins had his wife with him when he bought some cigars. She saw a beautiful lamp among the gifts for coupons, and urged him to get coupons and save them. Bilkins began to get coupons at once; presently he had the craze in all its virulency. He bought cigars for the sake of coupons. He stacked his house with them: he bought for his friends. At last the glad day arrived. He had the necessary 500 coupons, and the lamp was escorted home in triumph. It was given a place of honour on the parlour table. Bilkins was waving his arms in enthusiastic description, the lamp was in the way; over it went, and then the firemen came. When they departed Bilkins stood in the midst of a wrecked home.

THE EGYPTIAN MYSTERY.—A lady is given a pendant that has been found in an ancient Egyptian tomb. It is said that anything its wearer's hands rests upon will disappear. The lady soon finds, to her horror, that this is true, and she hastily orders her cook to throw it away. The cook presents it to her friend the iceman, however, and when the iceman embraces her in an ecstacy of gratitude the cook vanishes in his arms. Astounded, for he knows nothing whatever about the mysterious quality of the pendant he is wearing, the iceman starts back, and other objects disappear upon which he chances to place his hands. Finally the wall of the house vanishes and the iceman runs to his wagon, which crumbles to nothing under his touch. When he finally sees his reflection in a mirror he reels towards it, puts his trembling hand forward and touches the reflection of himself. There is a puff of smoke, and iceman and mirrored self have vanished.

THE MISSIONARY AND THE MAID.—The chieftain's fat daughter loved Henry the missionary from the moment of his landing. Heroically she saved him from the pot. She forced the wedding bells upon him, and then a diversion happened. A dusky, husky warrior returned from battle to claim the fickle one, and Henry was compelled to do combat with him for her hand. Better this death than the marriage. Henry was happy—so happy that he lighted a pipe, and at the first puff of smoke from his pipe the cannibals scattered. The coy maid threw her arms around Henry in an excess of loving emotion, and—he woke up!

MCGINTY'S SUDDEN RISE.—McGinty is the foreman of a rock-blasting gang. Feeling the pangs of thirst he sends a youth for a bucket. The youth spills the contents of the pail. McGinty was not dilatory in administering physical punishment to the youth, and the latter planned revenge. He had it by setting off a keg of powder on which the foreman sat to eat his noonday meal. Up went McGinty towards the sky. He came down like a whale, hit a church steeple, likewise a few other objects before he finally struck the hard earth, and was minus an arm and a leg when his sorrowing workmen found him.

THE BRIDEGROOM'S DILEMMA.—Lord Quex is placing the final touches upon his toilet preparatory to the wedding ceremony with Miss Gladys Vanderpool at high noon. He must have a cup of strong coffee to quiet his nerves. The old servitor brings the beverage, and at that moment an unlucky accident causes the upsetting of the tray on a dresser drawer full of his lordship's shirts. The coffee stains fall on them all. Lord Quex has no others save at a Chinese laundry. But Lord Quex has mislaid his laundry ticket. It is a holiday. The stores are all closed. There is a little store open. Thither the nobleman flies, to find he must choose between a blue shirt or a dickey. He selects the latter and returns to his rooms. Meanwhile the hour for the wedding arrives and is passed. The bride is near collapse. A scouting party finds Lord Quex, rushes him into his coat, and off to the bride's home.

CASEY'S JUMPING TOOTHACHE.—Casey's teeth had strong roots. The dentist tugged and pulled, he used larger and larger forceps. Casey squirmed and pulled and kicked, so that the dentist was finally reduced to his only alternative. Casey must take gas. Unconsciousness stole upon him swiftly. The dentist began to make love to his pretty assistant, he forgot all about the patient and Casey filled so with gas, that at last he floated upward, punched a hole in the ceiling, and drifted away. Just as he began to drift he came to with a yell. The dream was over and the tooth was out!

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WHEN THE FLAG FALLS.—It is the time of the Revolutionary War. An important message must be carried to a general. A soldier boy is entrusted with this. He asks his sweetheart to sew the message in the seat of his trousers, and writes a decoy message which he puts in the lining of his cap in case of any accident overtaking him. He is captured by a foraging party. The decoy message is found, and he is condemned as a spy to be shot "When the Flag falls." His sweetheart learns of his predicament. She

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AGRICULTURAL PURSUITS, BRITISH COLUMBIA.

A delightful Canadian industrial subject of great general and educational value.

The order of pictures is as follows:—
Coldstream Ranch, Okanagan—Irrigation Works on New Land—Clearing the Land of Tree Stumps by Donkey Engine—Cultivating and Seeding—Fruit Picking and Packing for the European Market—An Onion Field—Hop Picking—Potato Harvesting—Indians Sacking Potatoes.

No. 2423. Code "Till." Length 475 ft.

Black and White Rats and Mice.

A most absorbing series of pictures.

Rats swarming up the exterior of perpendicular pipes—Mother White Rat and her litter, showing remarkable instinct of the former in the care of the latter—Negotiating a tight-rope—Mice posing, feeding, disporting—Japanese waltzing mice—Amusing antics.

No. 2433. Code "Litter." Length 395 ft.

SIGHTS OF VENICE.

Superb Pictures of this beautiful city, its grand Canal and magnificent Palaces—Scenes on the Piazzetta—The famous Clock Tower: close and unique views of the figures mechanically striking the hour—Imposing and devotional procession.

No. 3481. Code "Piazza." Length 315 ft.

A VISIT TO NORDERNEY, GERMANY.

The Harbour, with its shipping in great variety—Scenes on the sea front: a playground of fun and mirth: amusing and interesting sights—Singularly charming sunset effects.

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A RAMBLE AROUND THE ZOO.

Many weeks have been spent and much patience exercised in the acquirement of this new and magnificent Natural History series, which reproduces the different poses and habits of the most important animals with a charm and fascination that will call forth unbounded universal appreciation wherever exhibited. **No. 2429. Code "Zoo." Length 475 feet.**

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draws the bullets from the guns and replaces them with blanks. Her lover asks that his body be given to her to be buried. When the flag falls the guns are fired. He drops as prearranged. The lieutenant permits the young girl to cart him away. Thus the lover is saved, the message is delivered, and the enemy is routed, and the Americans are victorious.

HIS LITTLE GIRL.—Lou, a young bachelor, receives a letter from his friend Hawkins saying:—"I must leave at once for Europe on important business, and not knowing where to put her, I send you my little girl to watch over until I return. Lou and his butler go out to buy the necessary things for the "little girl." Pretty soon they return loaded with toys of every kind, clothes and baby furniture, when the bell rings and the "little girl" arrives. Imagine Lou's surprise when a young lady of 18 enters! After another year, when old Hawkins returns from his trip to Europe, the happy couple present to Grandpa "our little girl."

SHE WOULD BE AN ACTRESS.—Mrs. Youngwife has become stage-struck. She purchases a book "How to Become a Great Actress," and soon imagines she is ready for her debut. The husband tries

in vain to bring her to her senses, and follows her in disguise. He breaks up her first performance, thrashes a too ardent admirer, and tells her he will get a divorce. She prefers to sacrifice her "art" to her hubby and peace reigns.

PATHÉ FRÈRES

THE LADY'S COMPANION (S.C.A.G.L.).—The Duchess of Northlands' son falls violently in love with his mother's companion and secretly marries her. The girl also excites the admiration of the steward, James Black, whose advances are rejected. Jealous and angry, Black discloses to the Duchess the relationship existing between her son and her companion. Furiously angry, the old lady first upbraids and then disinherits her son, leaving all her property to Black. The steward discovers the will, and fearful lest the Duchess should relent, resolves to cause her death. As if to further his ends, his mistress falls ill. As he has foreseen, the Duchess not only forgives, but consents to see her son and grandchild. The steward now poisons his mistress, and denounces her son as the murderer. The circumstantial evidence artfully prepared by him, seemingly confirms the truth of his statement, but vindication of the innocent comes from an unexpected quarter. At the most critical moment, the child discloses that she saw Black empty the poison into her grandmother's medicine, and the injury that the steward had meditated for an innocent man, recoils upon himself.

A SURGICAL OPERATION, AND ITS AFTER-EFFECTS.—This film is a decided novelty, and a very clever one. The principal character's agility is suprising. A peaceable pedestrian is insulted and roughly handled by an irascible nurse of corpulent proportions. The unfortunate man suffers such serious injury that it is considered advisable to take him to the hospital, where, after examination, it is decided to amputate his leg. The operation is carried out with ferocious joy by the exultant doctors, and proves successful, but the patient, in an excess of anger and terror, runs away, using the one leg left him to the best possible advantage. Pursued by a host of students and doctors, he mounts upon a bicycle, outstrips his pursuers, swims across a river, and perceiving that he is far ahead of his torturers, joyously executes a few acrobatic feats. The hospital members reappear, however, and to avoid capture, the one-legged acrobat jumps on a horse and gallops off. He is approaching his own residence, when he observes the primary cause of his misfortune, and, quickly dismounting, punishes her with thoroughness in the circumstances. The students and doctors, however intervene, and avenge the lady's honour by bestowing a second drubbing on the unfortunate pedestrian.

AN UNLUCKY PICNIC.—A picnic party set out in a coach for a sylvan spot, where luncheon is spread on the grass, but soon the merry-makers begin to suffer all the inconveniences of an open-air feast, and are driven to take refuge from a thunderstorm at the inn, where they put up for the night. The servants retire to the kitchen to cook their supper, but are disturbed by uncanny apparitions, ghosts and goblins, whilst above in their bedroom their master and mistress wrestle beneath the torrors of nightmare. As they lie in bed, a hugh bridge rises above them, across which scamper nimble-footed hob-goblins, and other lively gentry, including the Devil himself, who takes up his position upon the chest of one of the sleepers. At last, the husband, still dreaming, rushes out of doors, and jumps down a well, from which uncomfortable position he is fished up again by his servitors and wife.

THE BENEFACTOR.—Tired Tim's view is that the proper duty of the saviour of a fellow-creature from premeditated self-destruction is to make the life of that fellow human being henceforth supportable. So firm is the opinion of Tired Tim upon this point that Jones, who has rashly fished him out of the river into which he has thrown himself as a protest against the existing laws of society, not only clothes and feeds the man he has saved, but instals him as a honoured guest in his own house. Tim abuses the advantages which the situation offers so frequently, that at last his host revolts and throws his fellow man out of door, not before parting with a few coins as a last salve to his conscience, the need of which quickly disappears as he watches Tim through a pair of field-glasses comfortably seated in a neighbouring restaurant before a beverage of refreshing appearance.

GOOD BOY HECTOR (by Messrs. Fischer and Miret, acted by Messrs. Baur, Blanche and Brunais, and Mesdames Augusta Valleé et Cerda, S.C.A.G.L.).—Hector is a model youth. Even Uncle Timothy thinks his nephew the embodiment of all the virtues. At 9 o'clock in the evening Hector obediently trots off to bed, but the mystic hour of midnight sees him making things hum in a fashionable restaurant. Of the two he exhibits the least discomposure when suddenly brought face to face with Uncle Timothy, who is likewise engaged in enjoying himself. At one o'clock, uncle and nephew, who have joined forces, issue a hospitable invitation to Hector's cabman, and early morning sees all three being gently led to the door by solicitous waiters. Hector mounts the cabby's box and gaily drives his companions home, there to offer them his bed; later on shrieks of dismay and amazement fill the house when Hector's morning cup of chocolate is brought to his bedside and the three rubicund vizages appear above the sheets—cabby in the middle.

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A TRAITOR TO HIS KING AND COUNTRY.—A young officer's infatuation leads him into the net especially spread for him by a young woman who proves to be a spy employed to trap him. Losing all sense of honour the soldier promises to obtain for her some secret plans. An opportunity occurring one day during the absence of his chief, he opens the safe and abstracts the documents. Returning to the object of his affection he is persuaded to part with the valuable papers for a few moments. No sooner has she made sure of her possessions than, by previous arrangement with a confederate, she escapes from her

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victim and is soon miles away in a motor-car. The young soldier has in the meantime fallen asleep, and in a dream sees his country's defeat on the battlefield as the result of his traitorous action. Waking terror-stricken he repents of his bad work and proceeds in haste to confess to his chief. The latter offers the culprit one chance to escape the ignominous death which must be his. Either he must recover the papers or be shot. With the chief and his attendants he sets off immediately. The woman and her companion spy have already a good start, but as the pursuing party gain upon them the chase grows exciting with its accompaniment of pistol firing. Reaching the frontier line the spies succeed in passing the gendarmes, but the officer's cars are not allowed to cross the border. The luckless young soldier, seeing that his doom is sealed, pulls a pistol upon himself and ends his life at the feet of his wronged chief.

CRICKS & MARTIN

ADOPTING A BABY.—A childless middle-aged couple are unwise enough to put themselves into communication with a number of women with babies for which they are anxious to find a home. In reply to an advertisement a horde of these females descends on the unhappy couple, with their infants in their arms. One child is selected and retained by the wife, and the disappointed ladies thereupon chase the husband out of the house and follow him on his way to the city. He enters a tramcar but the ladies follow and force him to descend, and the chase is then resumed on foot. A policeman who attempts to stop the chase is knocked down with one of the infants and trampled on, and the victim, hiding under some washing in a garden, is hustled out and forced to take to his heels again. At last, after unsuccessfully hiding in a rag merchant's barrow, he gets to the office, but the ladies follow again and he is forced to present a banknote to each. In the last scene, his tortures are resumed in his dreams, a ring of ghostly ladies circling round the bed.

R. PRIEUR.

CONSCRIPTION UNDER NAPOLEON.—Napoleon, in his search for fresh soldiers, sends to a small town in the heart of France, and among the youths who march away we see a young fellow who has just taken leave of his sweetheart. By an old well they swear to be faithful. Three years have passed when next we see them. The youth has found favour in the eyes of Napoleon and is granted leave. He returns to find it is the wedding day of his faithless sweetheart. Maddened by this news he rushes back to the army, and his former dreams of love and peace are replaced by the lust for military honour. Among the slain and wounded we see him next, and as he struggles with death he dreams he sees his sweetheart once more. Napoleon has searched the field for him and he is assisted to his feet while the great General pins a medal to his breast. The honour comes too late for he dies immediately afterwards.

THE TROUBLES OF A PORK BUTCHER.—Two naughty boys fix a string to a motor-car outside a butcher's shop. The car starts and drags the contents of the shop with it. Everything falls before the invincible sausages and many amusing incidents are portrayed upon the screen.

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J. F. BROCKLISS

JUGGLING MADE EASY (By A. Smasher).—Mr. Smasher was interested in watching travelling jugglers giving a performance. One of the performers showed him how to do one or two little tricks with his hat. Smasher leaves the crowd, and as he goes along is practising these tricks with disastrous results to his hat. Just as he has utterly ruined it, an amused passer-by stops to see what is the matter, and his hat is promptly seized, and before he can rescue it, it is absolutely spoiled. The juggler next finds two pails of water on the pavement, empties one, and then tries a few balancing tricks with the pail. An old charwoman who had left the pails there, gives him a beating with the broom. At home, his wife had left a pile of plates on the table. He starts to work on the plates, and manages to smash nearly all of them. He next visits the bedroom, and after smashing the wash hand basin, a table and several statues, he at last finds a truck with two barrels of beer on it, outside a shop. He takes one of the barrels, lies on his back, and is just in the act of successfully balancing it on the soles of his feet, when the brewer's man runs out of the shop and dashes two pails of cold water over him.

Essanay Film Company.

THE INDIAN TRAILER.—The scene opens on the property of a Western ranchman. A number of "cow punchers" are assembled playing cards. The ranchman catches them up and sends them to work. One, a "greaser," dislikes being ordered about, and tells the ranchman so. A fight ensues, in which the ranchman gets the best of the greaser and kicks him off the place. The greaser, with the assistance of a companion, secures the rancher's little girl, taking with them a shepherd dog, the playmate of the little girl. The two greasers, the little girl and the dog arrive at a hut, and a note is written to the girl's father, stating that they will not return her until they feel inclined to do so. The note is tied to the dog's collar, and the animal makes its way home. The rancher gathers about him his cow punchers, and they start on the trail of the greasers. In order to make sure of locating the girl, the father secures an Indian, who is noted for his ability as a trailer. The Indian is not long in finding the tracks of the fugitives, and eventually leads the father to the hut. A thrilling chase now ensues, and after many startling occurrences the child is returned to her father, and the greaser meets with a just punishment at the hands of the Indian trailer.

ITALA CO.

The inimitable Foolshead is to the fore again this week in a typical absurdity entitled FOOLSHEAD HAS SWALLOWED A CRAB. The young man in this case, while riding a cycle, takes a header into a muddy pool. To clean the mud out of his mouth, he fills his hat with water and takes a deep drink. He is horrified afterwards to observe a small crab walking about the crown of his hat, and on mounting his cycle is soon apprized by acute internal pains that he has swallowed another in the water. The pangs cause him to act in a highly amusing manner. He rides his machine backwards, collides with various people, runs down one series of steps and up another, and at last cannoning into a market barrow, is captured by a couple of imposing gendarmes, whose anger, however, turns to sympathy when he reveals his plight. At last a violent paroxysm brings up the crab and the film concludes with congratulations all round.

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"Hello! that you Jack?"

"Yes, how are you old man? Where shall we go to-night?"

"Just what I want to speak about. Do you remember seeing that chap who smashes everything; we saw him on one of the Halls?"

"Yes, of course, the papers say he was **the only man who made the Shah laugh!** What about him?"

"Well, I have just heard that there is a Kinematograph Film about a chap who has a mania for smashing things, called **"Juggling Made Easy."** I am going to find out where it is being shown to-night, and we'll go and see it."

"Right you are, old man, that's my mark."

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Welt Kinematograph Co.

Messrs. Hubsch & Co., agents for the German firm, have an interesting subject to show of the GREAT INTERNATIONAL HORSE RACES AT BADEN-BADEN. In addition to exceedingly good views of the two principal races—one a steeplechase with many exciting incidents—the saddling and leading in of the horses, etc., the film is of interest from the glimpses it gives of the arrival of society at the enclosure in motors, carriages and four-in-hands, including a royal personage. The quality is excellent.

Urban Eclipse-Radios

The third of "Professor Puddenhead's" Patents forms the subject of an Urban film this week. This is AN ELECTRIC SERVANT, and like the earlier inventions, is appropriated and misused by the juvenile members of the inventor's family. The apparatus is brought into touch with innumerable objects, which perform astounding feats in consequence.

THE BUNCH OF MAY LILIES is a pretty domestic drama, with a happy ending for which a bunch of lilies and the memories they awake are largely responsible for the reclamation of a husband who has fallen into his employer's bad books, and is restored to favour by his wife's pleadings.

A VISIT TO THE PASTEUR INSTITUTE, PARIS, is full of interest to all who have heard (and who has not?) of the wonders of the great Institution formed to work a cure in cases of hydrophobia, formerly regarded as necessarily hopeless. The subject takes one through the laboratories, injection rooms, experimental department, where guinea pigs, rabbits, and monkeys are being experimented on, and shows patients under treatment, concluding with a portrait of the founder of the institution and a reproduction of Jupelle, the first cure worked by Institution.

BLACK AND WHITE RATS AND MICE is a subject of educational value, in which the peculiarities of the rodent nature are displayed at length. A mother white rat and her litter is shown, the animals swarm up perpendicular pipes, negotiate tight ropes, etc., while numbers of white mice disport themselves in highly amusing fashion.

SIGHTS OF VENICE is the chief travel film of the week from the Urban Co., the Grand Canal with its magnificent palaces, and the Piazetta being prominent. Another interesting feature is the Clock Tower, the mechanical figures being clearly seen as they strike the hour. A view of an imposing religious procession closes the film.

THE AGRICULTURAL PURSUITS OF BRITISH COLUMBIA are illustrated in a series of scenes of great natural beauty. The film shows all the operations necessary to convert "new" or rough land into fertile farm lands. A donkey engine is used to clear the land of tree stumps, etc., the ploughing and seeding are shown, the picking and packing of fruit for the European market furnishes an insight into the staple industry of the country, and among the other features of the film are views of hop picking and potato harvesting and packing for export by Indians.

The "Kinematograph & Lantern Weekly" is the original and accredited organ of the trade. Every operator, showman, manufacturer, agent, manager—in fact, everyone in any way interested—will see our third International Number. Make sure of your advertisement, as space in it is valuable.

Vitagraph Company of America

THE LITTLE ORPHAN, or All Roads Lead to Rome.—Arthur Ware, a young artist, has just lost his wife and baby, and is sunk in the deepest grief. George Perkins, a middle-aged man, marries and brings home his new wife, Lucy, a pretty but hard woman. At Perkins' house lives his little orphan niece, Olive. Mrs. Perkins slights the child, and beats and scolds her for the slightest fault. One day Olive sees in her uncle's library some pictures of the beautiful buildings in Rome, and reads in a book the sentence "All roads lead to Rome." Taking this literally, she sets out to find the beautiful city. She meets with the young artist Ware on a sketching tour, when she is worn out and half starved. Ware's heart warms to the poor orphan. He listens to her story, takes her home with him, and resolves to adopt her to take the place of the child he lost. He writes to Perkins, who has become anxious over the loss of Olive, and Perkins consents to let him adopt her. The final scene closes on Olive's happiness, as she does at last get to Rome with her protector, and with him visits the beautiful places she has read about.

MID-WINTER SPORTS.—An interesting scenic subject taken in the extreme north of Michigan, picturing an exciting and popular sport in that section. Dogs hitched to small sleds and trained to race are watched with as much interest as are races between horses or motor-cars in other sections. The training of the dogs and the races over the snow are faithfully reproduced, the last scene showing the winners.

A GEORGIA WEDDING.—A coloured widow is visited by a very stout coloured man, who asks her to share his lot. The widow thinks her cabin is not good enough for the grand affair, so the hubby-to-be suggests his own, and on the eventful day we find coons of all sizes and colours hanging about waiting for the bridal party. The procession soon appears. The bride a tall, angular woman, cannot enter the low doorway of her prospective husband's cabin. It is growing

late and they are at a loss what to do and do not want to postpone the ceremony. Massa and missy appear at this critical moment and suggest that the ceremony take place on the lawn. The table is prepared, the happy couple are soon made one, and the festivities begin. While the ceremony is taking place the groom sends a couple of men to cut away the door so that the bride can enter.

THE ARTIST'S REVENGE.—Raphael Perkins, a rather shabbily dressed artist, is seen at work in his studio, his actions betraying a feeling of despair. His wife enters and makes a proposition at which he emphatically shakes his head, then, reconsidering, takes a small picture from the wall and gives it to her. She takes the picture to the office of Jacob Harris, an art dealer. The poor woman at last disposes of the picture for a five-pound note. Perkins is in a rage at the paltry price paid. A short time after Harris visits a rival art dealer.

Goldstein gets up and with a look of pride points to a full length portrait of himself. Harris admires it, and determines to outdo his rival. Returning to his office he sends a note to Perkins asking him to paint a portrait of himself in character and naming the price of ten pounds. Perkins sees the chance he has longed for. The artist hands his victim the outfit of a Roman warrior, sandals, breast-plate, helmet, sword, etc. Harris in soon ready, is perched upon a platform in an awkward pose, while the artist apparently works rapidly, so fast in fact that he opens a window to cool himself. Harris, in his scanty clothes, is almost frozen. He also notices at this time that his clothes are missing, and begs the artist to return them. He finally offers ten pounds, but Perkins demands double, which amount is finally given to him.

Cines Co.

THE KING AND SENTRY.—This is a very interesting subject which should become a favourite film with the public. It records an historical and authentic incident in the life of King Ferdinand of Naples. The King, on going his rounds, discovers a sentry asleep. He takes up his rifle and unloads it, replacing it in exactly the same position as he found it. The sentry on waking, takes the precaution to examine his rifle, and reloads it. The King returns accompanied by a group of officers and, in their presence, accuses the sentry of being asleep at his post. As proof of his story the King orders the sentry to fire at himself and his officers, not knowing the soldier has re-charged his rifle. The sentry fires, but into the air. In thus saving the life of his King and his entourage of officers he saves himself from disgrace and dishonour.

THE FATAL FLOWER is a thrilling Spanish drama of love and jealousy. The flower she presents to her lover he gives to another belle. She witnesses the act secretly, and bent on revenge lures him into a duel with another Don. The fight with knives is realistically shown on the screen. He kills his man, and then follows a series of graphic pictures showing the flight from justice, the pursuit by gendarmes up and down steep and rugged cliffs until his capture after desperate fight. The scenery throughout is picturesque, and the episodes are of an exciting character.

THE FETE AT BENGASI is the third of Cines excellent series of life among the Arabs. In this film are shown the recreations of the sons of the desert, including various competitions, particularly that of firing and horse and camel races. In the latter the docility of the camels and their complete control by the Arabian drivers is well depicted and shows up in striking comparison with their wild racing across the plains.

American Mutoscope & Biograph Co

THE BETTER WAY.—A pretty story of the days of the Puritans. It tells of the love of a young couple and the parting of the ways. Owing to the straitened circumstances of her family, Elizabeth heroically renounces her young sweetheart and marries the well-to-do Squire. Nevertheless young Oliver continues to plead with the girl. The Squire becomes aware of their attachment, and generously offers the girl her freedom. Happy Elizabeth leaves the Squire's homestead with her lover, but suddenly awakens to her sense of duty and returns to the Squire, whom she learns to love.

HIS WIFE'S VISITOR.—The seraphic bliss of the early days of conjugal existence is marred by Harry's determination to go to the club and play poker. The little wife designs a plan to cure him. She arranges things at home to make it appear that she has had a male visitor. She even goes through the awful experience of puffing at a cigar to create the necessary tobacco smoke. Then she awaits developments. And they come! Harry arrives home, takes in the scene at a glance, and rushes into his wife's room with his gun. He finds Bessie calmly making baby clothes. Explanations ensue, and Harry is a good boy thereafter.

MRS. JONES' LOVER.—Mr. Jones suffers from periodical attacks of jealousy. One day he notices a man's hat in the hall and a bunch of flowers on the drawing-room table. He gets as furious as an Othello, and rushes about the house sword in hand trying to find the owner of the hat. Mrs. Jones can explain the incident of the flowers, which a lady friend had left; but not the hat. After some tragic scenes, the maid explains that the hat belongs to a workman whom she secretly called in to mend a broken vase. Jones is pacified, and peace is restored to the household.

Nordisk Films Co

LIFE ON A TRAINING SHIP.—This is a subject of fine quality and well sustained interest right through, showing the boys of a German preparatory vessel. The opening gives a good view, tinted, of the three master, then, going on board, one sees the boys tumbling up at the bugle call, washing operations on deck, inspection, cleaning ship, the cook in the galley preparing breakfast, and the lads enjoying the meals which is served with the deck as table. After the dishes have been washed, the arrival of the mail boat with letters—rowed by the white clothed youngsters with the precision of men o' warsmen—causes general excitement. Letters distributed and read, the crew is sent to the rigging to unfurl the sails—a very effective picture, in which the the coolness and agility of the youthful sailors is very clearly shown. Boat drill is then illustrated, and the film concludes with some interesting glimpses of the sports (wrestling, etc.) and horseplay in which the youngsters indulge in leisure moments.

THE GREAT PRIZE is a good comic, illustrating the excesses into which a man is led by the receipt of a wire announcing that he has won the first prize in a lottery. He begins by dancing wildly about his bedroom, smashing china, bringing chairs and tables to the ground in fragments, and breaking up the bed. His wife, attempting to intervene, is thrown into the middle of the wreckage, and the man pursues his way to the street where he hails a carriage, and quarreling with the driver for not going fast enough is thrown out. Outside a café a number of friends are seated round a table. The hero leaps on to and upsets it, but pacifies the men by standing drinks all round and then takes them all to a restaurant for lunch. Here he begins his capers again, and upsetting tables, crockery, etc., is set upon by the waiters and two policemen, whom he topples over. A chase then ensues with some very clever effects, obtained by an accelerating trick device, which ends in the capture of the hero and his incarceration in a police cell. Here his misery is made complete by the appearance of his wife with a further wire from the lottery authorities announcing that a mistake has been made in the figures and that he has won no prize at all.

The Gaumont Co

THE PEACEMAKER is a short satirical subject with, for its principal character, a personage who is stongly opposed to all forms of strife. His efforts to stop duels, street fights, etc., are not appreciated as he expected, and his experiences end in a complete revulsion of feeling leading him to buy a complete suit of armour, in which he presents himself to his amazed wife and family.

TINNED MEAT.—An old lady, on opening a tin of meat for lunch, finds it a little high and goes to the door to throw it away. A tramp presenting himself she gives the tin to him instead. The tramp with the tin of meat and a piece of bread takes up a position on the steps of a church, which a wedding party has just entered. A large dog stealing up, walks off with the bread, and the tramp, leaving the tin on the steps, gives chase. The guests, about to leave the church, think the tin is a bomb and rush back in terror. The firemen are summoned and at last devise a means of rescue. A long ladder is raised above the

bomb to a window, and the guests make a hurried and ungraceful exit with its aid. When all are safe on the ground and trying to induce the fire officer to pick up the deadly instrument, the dog strolls up again and coolly picks it up—followed by the tramp, who explains matters, only to be set on by the exasperated crowed. The film is the work of the Theatro Film Co.

THE ABSENT-MINDED AUTHOR.—Rising from the table where he has been putting his lofty ideals (accompanied by sundry blots) on a sheet of paper, a long-haired author passes into the street—forgetting to don his trousers, so lost is he in thought. An old charwoman points out the omission and remedies it by an old shirt. A little later, properly dressed by this time, he strolls in the park and accidentally sits on a baby which a young couple have placed on a seat. Apology given and accepted he makes his way to a café and coolly appropriates another customer's chair with the result that the latter seats himself heavily on ground—but is consoled by seeing the auther suffer similarly, after he has taken back the chair. After other amazing mishaps he wanders into a bedroom which he imagines to be his own, but which belongs to young married couple, who are astonished to find their bed occupied. Bundled out, he gets to his own rooms at last and here he absent-mindedly places water in the lamp, and takes a drink of oil, with the natural result that in lighting a cigarette a stream of flame issues from his lips.

THE LOST HEIR is one of the prettiest films shown us for some time. The story is slight—merely that of a child, kidnapped when an infant, who hears of his parentage on the death of one of his captors years after, when he has grown to manhood, and who, to find his way back to his parents has nothing to rely upon but the memory of a pretty air which his mother had played to him on the guitar. The scene showing the kidnapping is set upon the terrace of a beautiful old mansion and charming (tinted) glimpses of woodland are given in subsequent scenes. In his search for his home, the youth finds his way to a series of beautiful castles, only to learn in each case that it is not the one he is seeking. He reaches the goal at last, however, and his parents, hearing the well remembered air rush to the park and clasp the sorely missed son in their arms.

THE NAVVIES' NIGHT OUT is a good comic of the knockabout order, produced by the Theatro Film Co. A party of navvies make their way to a café with their week's wages, and make things exceedingly lively there. Each and all, however, become remarkably quiet when their wives, one after another, turn up in search of their "men." One of them, escorted home by his two boys, is attracted by, and purchases a waxen figure in a barber's window, and the sight of the figure on the table throws his wife into hysterics from which she recovers rapidly on a neighbour pointing out its real character.

THE BARON AND THE VILLAGE BELLE is the broadest of farces with rollicking fun in every scene and enjoying a set of characters hardly to be met with outside pantomime. Several of the scenes are coloured, and the photography is good throughout. A grotesque Baron—a weird creature with impossibly bandy legs—succeeds in inducing the most beautiful girl in the village to leave her companions, who are merry making on the green, and to accompany him to his castle. (Incidentally a great deal of fun is caused by the amusing attempts at dignity by his two comic retainers). At the big house, despite new and rich dresses and other previously unattainable luxuries, boredom soon settles on the girl, who is tired of the clumsy gallantries of the Baron and shares the joy expressed by the villagers when he is called away to battle—to which he ventures on the back of a diminutive mule. Left alone in the castle, the girl is duller than ever and hearing the sound of a violin, decides to join her old comrades in a dance on the green. In the midst of the merrymaking the Baron returns, his legs bandier than ever from fatigue and otherwise battered while his companions are even more disreputable looking, one hobbling along with difficulty on the one leg left him. Angry at finding the girl with the peasants the Baron decides on revenge and shoots her head off, as he thinks. It is only a dummy as it happens; he is soon appeased, and the film ends with a general caper in which he joins with as much zest as his uncertain understandings will allow.

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Music at Picture Shows.

IMPORTANT DECISION.

A case of the greatest importance to picture showmen who make music by a piano, gramophone, or other means a part of their entertainment (as 99 per cent. do) was heard at the London Sessions this week, when Mr. J. J. Hallinan, proprietor of the King's Hall, Tooting, was charged with unlawfully keeping the hall open for public entertainments without having obtained a license from the L.C.C.

Evidence was to the effect that at the kinematograph displays presented at the hall, a piano was played and gramophone selections given, and Mr. Fitch for the prosecution argued that the music formed a material part of the show.

Evidence was given that the music played was appropriate to the pictures on the screen. Mr. Elliott, for the defence, argued that the music merely enhanced the effect of the entertainment, and was not an integral part.

In giving his decision Mr. Wallace said: "There is nothing against Mr. Hallinan . . . and I do not propose to fine him more than a nominal fine—a shilling—and let him go at once. But having regard to the fact that the Borough Council were bound to prosecute, he must pay the costs. I should like to say that I do not think that any authority which has to deal with the question of granting a license ought to consider that he has ruined his right to apply. The point is one which he was perfectly justified in fighting out."

The attention of numerous correspondents, who have written with regard to the music license question, is directed to the above case.

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*Mrs Jones' Lover	467
*The Better Way	990
The Mended Lute	996
They Would Elope	572
Jones' Burglar	388

W. G. BARKER,
Westmorland Lodge, Ealing Common, W.

Arrival of Dr. Cook at Copenhagen	210

J. F. BROCKLISS,
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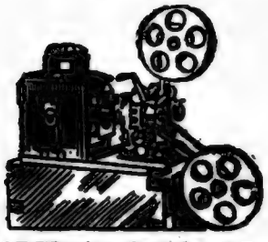

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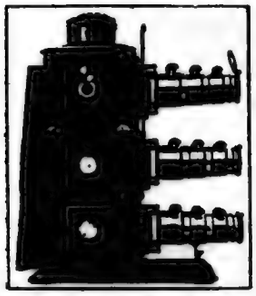

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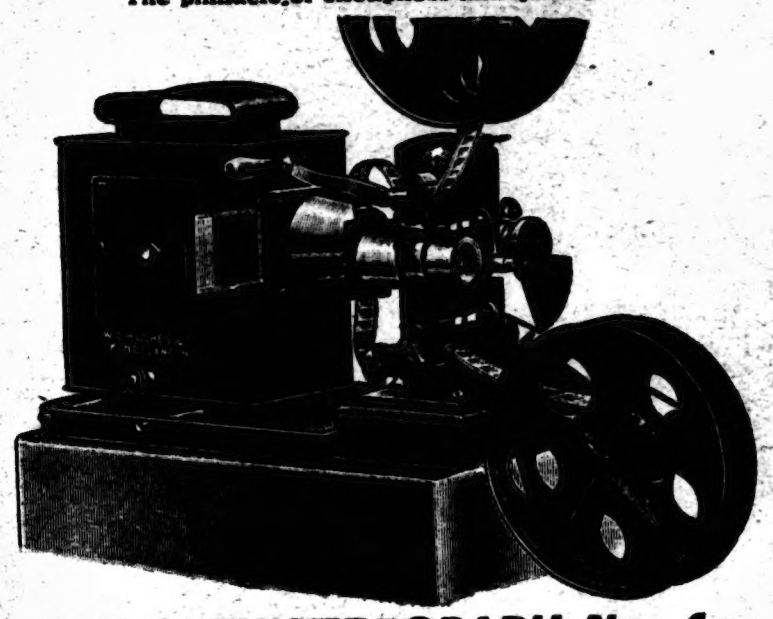

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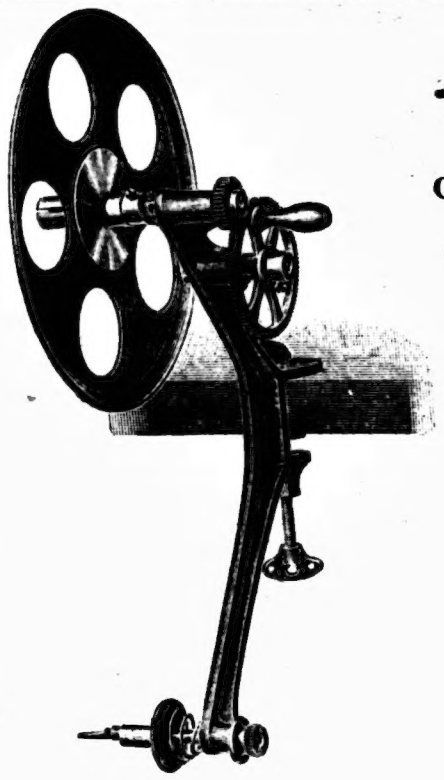

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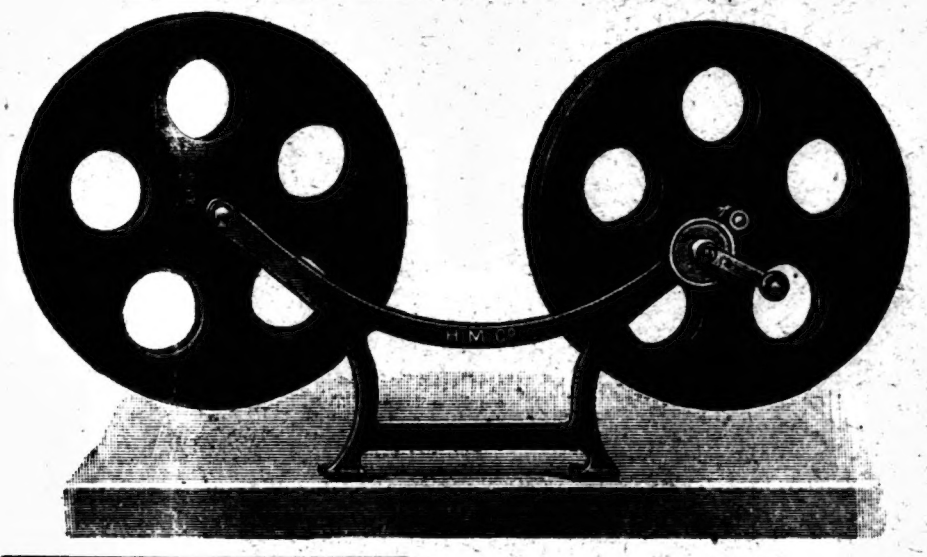

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